DOCUMENT RESUME

ED 298 028	SO 019 207

AUTHOR	Citro, Constance F; Gaquin, Deirdre A.
TITLE	Women and Minorities in the Arts: A Portrait from the 1980 Census.
INSTITUTION	National Endowment for the Arts, Washington, D.C.
PUB DATE	Mar 88
CONTRACT	C86-204
NOTE	152p.; Some graphs may not reproduce clearly.
PUB TYPE	Reports - Research/Technical (143)
EDRS PRICE	MF01/PC07 Plus Postage.
DESCRIPTORS	*Art; *Art Activities; *Artists; Blacks; *Census Figures; Data Interpretation; Demography; Economic Status; Employment Opportunities; *Females; Hispanic Americans; Income; *Minority Groups; Race; Social Science Research; Statistical Analysis; Whites
IDENTIFIERS	*Census 1980

ABSTRACT

This study explores the characteristics of women and minority artists in 1980 in relation to the U.S. total artist population, other professional workers, and the total work force. Census data for 1980 are used to depict basic demographic characteristics of women and minority artists and to assess their relative economic status in terms of employment opportunities, earnings, and total available income. Chapter 1 summarizes the study, while chapter 2 provides a portrait of women artists in terms of numerical growth since the 1970 census and geographic distribution by artist occupation. Chapter 3 focuses on the economic well-being of women artists during 1979. Chapter 4 presents information about the basic characteristics of minority artists, and chapter 5 analyzes their employment and income profiles. Individual groups are identified as: (1) non-Hispanic Whites; (2) non-Hispanic Blacks; (3) Hispanics; and (4) persons of other races. Appendices include: (1) artists' occupational classification in the U.S. Census; (2) the states included in each of the U.S. Census' four geographic regions and nine divisions; and (3) race and ethnicity classification in the U.S. Census. Numerous tables and figures are included. (JHP)

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WOMEN AND MINORITIES IN THE ARTS: A PORTRAIT FROM THE 1980 CENSUS

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March 1988

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Prepared for:

Research Division
National Endowment for the Arts
Washington, D.C.
Contract No. C86-204

SO 019 207

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I. INTRODUCTION

The 1980 Decennial Census--the nation's 20th census in an unbroken series extending back to 1790--recorded significant changes in the economic and social structure of America. One pronounced change concerned the participation of women in the country's work force--in 1980, fully 50 percent of all adult women were employed or seeking work compared with just 42 percent only 10 years earlier in 1970. The 1950 census conducted at the beginning of the post-World War II era found that only 30 percent of adult women were participating in the labor force. Another change concerned the ethnic composition of the population: 29 percent of Americans in 1980 were black, Hispanic, Native American, Asian, or of another nonwhite race, while in 1970 only 20 percent of Americans belonged to a racial or ethnic minority. Given the younger age distribution of minorities and other factors, these changes were not as pronounced in the labor force. However, 18 percent of experienced workers in 1980 were minorities compared with only 15 percent in 1970.

The artist population in America experienced these changes as well. This monograph looks at the characteristics of women and minority artists in 1980 compared with the total artist population, other professional workers, and the total work force of the nation. Census data are used to depict basic demographic characteristics of women and minority artists and to assess their relative economic status in terms of employment opportunities, earnings, and total available income.

This review of the employment and earnings of women and minority artists is one of six monographs sponsored by the National Endowment for the Arts to analyze the data from the 1980 Decennial Census and other sources on the characteristics of persons who reported working in artist occupations. Other monographs in the series include a historical overview of artists in the work force from 1950 through 1985 and studies of employment in design occupations, employment in the performing arts, employment of visual artists, and artists' earnings. The Arts Endowment has also sponsored several other descriptive analyses of 1980 census data about artists, including reports on trends in artist occupations from 1970 to 1980, the distribution of artists among industrial sectors in 1980, artists' earnings, artists by place of residence, and basic characteristics of minorities and women in the arts.

WHO IS AN ARTIST?

Opinions differ, of course, regarding definitions of the arts and artists. The Arts Endowment has identified the following 1980 census occupations as falling in the artist category:

Actors and Directors
Announcers
Architects
Art, Drama, and Music Teachers (at the college level)
    (Referred to as Artist Instructors in the text)
Authors

CONTENTS OF THE REPORT

The report begins in Chapter II with a portrait of women artists as revealed by the 1980 census in terms of their numbers, growth since the previous census, and distribution by artist occupation. The chapter decribes their age and educational attainment profiles and where they live and work.

Chapter III focuses on the economic well-being of women artists during the year prior to the 1980 census. The analysis looks at weeks and hours of work and weeks of unemployment to assess the extent to which women artists were relatively unemployed or underemployed compared with men artists and with other professional workers.

The analysis then looks at meaures of income. Earnings for men and women artists and professionals who worked full-time throughout the year are compared to determine if roughly comparable work received roughly comparable pay. In this regard, profiles of earnings by age, education, artist occupation, and region are examined in a search for factors that explain male-female differences. Earnings are also compared for persons who ever worked during the year prior to the census. These differences obviously reflect both differences in rates of pay and differences in amount of labor supplied. The latter differences, in turn, reflect voluntary choices by the worker but also involuntary choices imposed by employers. Comparing earnings on this basis gives a measure of relative well-being achieved through labor market activity. Finally, the analysis looks at the total available household income. Clearly, an underemployed artist working for

Dancers

Designers

Musicians and Composers

Painters, Sculptors, Craft-Artists, and Artist Printmakers
(Referred to as Painters and Craft-Artists in the text)

Photographers

Artists, Performers, and Related Workers, not elsewhere classified
(Referred to as Other Artists in the text)

The specific census job titles that comprise each of these categories are listed in Appendix A which also describes the manner in which occupational classification is performed.[1] Census data are available for the occupational groups, but not for the specific job titles. Occupation codes are asigned to persons in the experienced civilian labor force, including currently employed persons (exclusive of those serving in the Armed Forces) and unemployed persons with previous job experience. Artist occupations are part of the broader category of Professional Specialty Workers, which includes as well such occupations as aerospace engineers, statisticians, forestry and conservation scientists, physicians, dietitians, occupational therapists, librarians, psychologists, clergy, and judges. In turn, professional specialty workers make up one of twelve broad occupation groups identified in the census.

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[1] With regard to the definition of other decennial census variables that are used in this report, Appendix B lists the states included in each region and division of residence identified by the Census Bureau, while Appendix C describes the race and ethnic classifications used in the census. Footnotes to tables describe other census concepts. For further information on concepts and the reliability of the 1980 census data, consult U.S. Bureau of the Census, Census of Population and Housing, 1980: Public-Use Microdata Samples--Technical Documentation (Washington, D.C., 1983), Chapter 3 and Appendix K.

low wages who is the sole support of a family is in a different situation from one whose earnings are only a small part of the overall income picture.

Chapter IV provides a portrait of the basic characteristics of minority artists compared with other artists, all professional workers, and the total work force, while Chapter V analyzes the employment and income profiles of minority artists. The groups that are separately identified in the report include: non-Hispanic whites, non-Hispanic blacks, Hispanics, and persons of other races.

The analysis generally finds that women artists obtained relatively low economic rewards from their work compared with men artists in 1980. Many women artists appeared to choose to work for fewer weeks or fewer hours per week, and most women artists resided in relatively well-off households. However, there were striking disparities between the earnings of women and men artists who worked a similar full-year, full-time schedule. These differences are not explained by differences between women and men artists in age, education, occupation, or regional profiles.

The analysis also finds disparities between earnings of black and Hispanic artists compared with white artists in 1980, although the differences, particularly for Hispanics, were not nearly as great as those between women and men artists. Different profiles of educational attainment and regional patterns of residence help to explain much of the earnings gap between black and Hispanic artists compared with whites. Artists in the other race category actually had somewhat higher earnings than those of white artists.

Although the decennial census does not furnish all of the information needed for in-depth analysis of employment and earnings of women and minority artists, further investigation of the topics addressed in this report would be useful. More analysis would particularly be useful that endeavored to determine more fully the extent of voluntary versus involuntary underemployment and unemployment among women and minority artists; the patterns and extent of work experience of women and minority artists; and the impact of work experience and other variables on earnings. Finally, more in-depth analysis could usefully be directed to assessing the relative economic well-being of the different kinds of households that include women and minority artists and the contributions that artists make to their households through their work.

II. WOMEN ARTISTS IN 1980: A DEMOGRAPHIC PORTRAIT

In 1980, women made up 43 percent of the experienced civilian labor force--those persons currently working plus unemployed persons with recent work experience. Among professional workers, 49 percent were women, and among artists, 38 percent were women.

These figures may not appear remarkable given that women comprise over 50 percent of the adult population. However, they denote a massive shift in the composition of the labor force that occurred in the period after World War II. The 1950 census found that only 28 percent of all workers were women. Among professionals, 45 percent were women, but, among artists, only 30 percent were women. In the ensuring 30 years, the labor force participation rates of women rose sharply, a trend that has still not run its course, while the labor force participation rates of men actually declined slightly.[1]

The largest percentage increase in working women occurred during the 1970s. Women workers rose from 38 percent of the labor force in 1970 to 43 percent in 1980; women professionals rose from 45 to 49 percent of all professional workers; and women artists rose from 31 to 38 percent of all artists over the same time period.

This chapter presents a demographic portrait of women artists, providing statistics on what they do, their age and educational attainments, where they live and where they work.[2] Comparable data are shown for men artists, professional workers, and the labor force as a whole.

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[1] See Constance F. Citro and Deirdre A. Gaquin, Artists in the Work Force, 1950 to 1985, Report for the Research Division, National Endowment for the Arts (Washington, 1987), Tables II.1 - II.3.

What Women Artists Do

The 1980 census found that over two-thirds of women artists--69 percent--worked in three artist occupations: over two-fifths were designers, another one-fifth were painters and craft-artists, and one-tenth were musicians and composers (see Table II.1). Another one-fifth of women artists included about equal numbers of four artist occupations--actors and directors, authors, photographers, and "other" artists. The remaining 10 percent included roughly equal numbers of architects, announcers, artist instructors, and dancers.

Women were much more likely to work in some artist occupations and much less likely to work in other artist occupations than were men. The growth rates of women and men artists over the period from 1970 to 1980 also differed among artist occupations (see Table II.2).

Dancers included disproportionately large numbers of women in both years, although men entered dancing at a higher rate than women over the decade. Designers and artist instructors increased from about one-third women in 1970 to one-half women in 1980. In the former case, the change resulted from much more rapid entry of women into design than of men; while, in the latter case, women entered teaching at a low rate and men actually left teaching. Painters and craft-artists and authors also experienced more rapid entry of women than of men into these fields over the decade, to the point where women constituted almost half of painters in 1980 and 45 percent of authors.[3]

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[2] Except for percent of total artists and growth rates from 1970 to 1980, the analysis does not present data for the occupational category of "other artists." Citro and Gaquin (1987) showed that this residual category is quite heterogeneous, not clearly defined, and hence difficult to use for comparative studies.

Actors and directors and musicians and composers remained about one-third women over the decade. Indeed, men entered music at a faster rate than women and actually increased their share of this occupation. In contrast, photographers, announcers, and architects showed large increases in their proportions of women. Although both men and women entered broadcasting and architecture at a rapid rate during the 1970s, the entry rates for women into these fields were several times those of men. Photography experienced less growth overall, but, again, women entered the field at a much higher rate than men. However, all three of these occupations included very small proportions of women at the outset of the decade in 1970. Hence, despite rapid entry into these fields on the part of women, by 1980, women constituted only one-quarter of the photographers, one-sixth of the announcers, and one-twelfth of the architects in the U.S.

Women Artists: Age Profiles

Women artists in 1980 were concentrated in the age range 16 to 44--one-fifth of women artists were age 16 to 24, over one-third were age 25 to 34, and another one-fifth were age 35 to 44, producing the sharp peak on the left side and the sharp downward slope on the right side of the graph in Figure II.1 (see also Table II.3). The age profile of women artists was very similar to that of all women professionals, except that the latter group included a smaller proportion age 16 to 24 and larger proportions age 25 to 34 and 35 to 44. In contrast, the age profile for all women workers was much flatter, although over two-thirds of working women (70 percent) were in the age range 16 to 44, as was true of women professionals (73 percent) and women artists (75 percent). The different shapes of the profiles reflect differences in educational attainment--professionals and, to a lesser degree, artists completed more years of education compared with other workers (see discussion below) and, consequently, delayed their entry into the labor force. Artist occupations also include some groups, such as announcers and dancers, that were particularly oriented to youth, which may account for the smaller proportion of older women artists compared with professionals and other women workers.

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[3] The growth rates discussed in the text and reported in Table II.2 are net rates; that is, they represent the net effect of women or men entering an artist occupation over the decade from 1970 to 1980 and women or men leaving that occupation.

One question is whether the age profile of women artists in 1980 was the same as that of men. The answer is generally yes, except that women artists included a higher proportion of the youngest group age 16 to 24 compared with men artists. The age profile of women professionals also resembled that of men, again with the exception of a higher proportion in the youngest age group; and the same statement applies to the age profiles of women compared with men workers (see Table II.3 and Figures II.2 - II.4). The reason for these differences again has to do with educational attainment--women were somewhat less likely than men to pursue their education beyond college and hence more of them could enter the labor force at an earlier age.

The age profiles of women did not always resemble so closely those of men. In 1970, the age profiles of men artists, professionals, and other workers were flatter than the corresponding profiles in 1980, but the age profiles of women were even flatter still (see Table II.4 and Figures II.2 - II.4). The sharper peaks in 1980 for the age group 25 to 34 for both men and women reflect the impact of the baby boom generation reaching working age and also the effect of rising levels of educational attainment. The much flatter profiles for women compared with men in 1970 reflect differing patterns of labor force participation, whereby women tended to work at young ages, drop out of the labor force during their prime child-bearing years, and then, in many cases, reenter at older ages. By 1980, this pattern no longer held.

Women working in specific artist occupations in 1980 showed distinctive age profiles that, in most cases, resembled the age profiles of their male counterparts (see Table II.3 and Figures II.5a - II.5e). Women and men artists working in the design and visual art fields--architects, designers, painters and craft-artists, and photographers--generally exhibited age profiles that were similar to those of all artists, with a sharp peak in the age range 25 to 34. In each case, the women included a higher proportion in the youngest age group compared with the men. This difference was particularly pronounced for photographers--one-third of the women photographers were age 16 to 24 compared with one-sixth of the men. Women architects stood out with a particularly sharp peak for the age group 25 to 34--54 percent of the women architects were in this age range compared with 37 percent of the men. Very few women worked as architects in the post-World War II period. Only in the 1970s did the field begin to open up, as women increased their share among architects from 4 percent in 1970 to 8 percent in 1980. Clearly, the new women architects in 1980 were younger women who had just completed their education rather than older women reentering the labor force or changing careers.

Artists working in the performing arts--actors and directors, announcers, dancers, and musicians and composers--showed distinctive profiles compared with other artist occupations and also some differences among themselves. The age profiles of men and women actors and directors resembled those of all artists, but showed sharper peaks for the age group 25 to 34. Men dancers and musicians and composers showed even higher peaks for this age range and also a greater propensity for persons age 16 to 24 to take up dancing and music compared with acting. Fully half of women dancers were in the age range 16 to 24, and both men and women dancers included markedly smaller proportions age 35 and over than was true of other artists. On the other hand, the less pronounced peak at ages 25 to 34 for women musicians and composers indicates that women were less attracted to this field than to other artist occupations. Announcers showed the same kind of age profile as did women dancers--over 40 percent of both men and women announcers were age 16 to 24, or twice the proportion among all men and women artists, and only 20 percent were age 35 or older, or less than half the proportion among all men and women artists. The physical requirements of dancing help explain the predominance of younger women and men in this artist occupation. The importance placed on youth in modern American culture, particularly for persons in the public eye, also helps account for the youthful age structure of performing artists in all fields.

Finally, men and women artists who worked with words--artist instructors and authors--exhibited age profiles that were similar to those of all artists. They differed only in that they included smaller proportions of the youngest age group--indicative of their generally higher levels of educational attainment--and also somewhat higher proportions in the older age categories.

Women Artists: Educational Attainment

Women artists in 1980 as a group were relatively well-educated. Only 9 percent lacked a high school diploma and, at the other end of the educational spectrum, 15 percent had completed 1 or more years of graduate work beyond college. The remaining three-quarters of women artists divided about equally into those with only a high school diploma, those with some years of college, and those with a college diploma but no graduate education. This pattern of educational attainment among women artists produces the moderate peak for the category completed 1 to 3 years of college in the center of the line in Figure II.6 (see also Table II.5).

Women artists exhibited higher levels of educational attainment than women workers overall: the graph for working women shows a sharp peak at 4 years of high school--over two-fifths of all women in the labor force had stopped their education with completion of high school and 22 percent lacked a high school diploma, while only 7 percent had 1 or more years of post-college work. In contrast, women professionals exhibited high levels of educational attainment--only 4 percent lacked a high school diploma while one-third had completed at least 1 year of post-college work.

Men and women generally exhibited similar patterns of educational attainment within occupational categories (see Table II.5 and Figures II.7 - II.9). Men workers included a somewhat higher proportion who lacked a high school diploma but also a somewhat higher proportion who completed one or more years of post-college work compared with women in the labor force. Men artists and, most strikingly, men professionals also included higher proportions with post-college education than did their female counterparts.

Women working in specific artist occupations in 1980 exhibited distinctive patterns of educational attainment that, in almost all cases, resembled the patterns shown by their male counterparts (see Table II.5 and Figures II.10a - II.10e). As was true for all artists, the men in each occupation generally included somewhat higher proportions with 1 or more years of college and with at least 1 year of post-college education than did the women. The artist occupations fell into one of three categories: those occupations with an educational profile similar to that of all artists, that is, with a center peak at 1 to 3 years of college; those occupations with an educational profile similar to that of professional workers, that is, with high proportions with 1 or more years of post-college education and hence a sharp upward slope; and those occupations with a profile similar to that of the labor force in general, that is, with a peak at 4 years of high school.

Looking at women in the design and visual arts, the educational profile of women architects showed an even steeper upward slope than that characteristic of other women professionals--52 percent of women architects had completed at least 1 year of post-college work compared with 33 percent of all women professionals. The educational profile of women painters and craft-artists showed the central peak characteristic of other women artists--32 percent of women painters and craft-artists had completed 1 to 3 years of college in 1980 and only 13 percent had competed 1 or more years of post-college work compared with 27 percent and 15 percent, respectively, of all women artists. Women designers and photographers, in contrast, while somewhat more highly educated than other working women, exhibited patterns that peaked at 4 years of high school--32 percent of women designers and 34 percent of women photographers completed their education with a high school diploma compared with 42 percent of all working women and 26 percent of all women artists. At the other end of the spectrum, 8 percent of women designers and 9 percent of women photographers had finished 1 or more years of post-college work compared with 7 percent of all working women and 15 percent of all women artists.

Comparing women with men design and visual artists, women architects were as well educated as their male counterparts and women painters and craft-artists somewhat better educated. However, women designers and photographers exhibited the typical pattern of being somewhat less well educated than the men in these fields.

Turning to the performing arts, women actors and directors were more likely than all women artists to have obtained their college diploma, although no more likely to go on to graduate work. The educational profiles of women musicians and composers and announcers closely resembled that of all women artists, with a moderate peak at 1 to 3 years of college. The educational profile of women dancers resembled that of all working women, with a sharp peak at 4 years of high school--42 percent of women dancers had just a high school diploma and only 5 percent had completed at least 1 year of post-college work.

Comparing women and men performing artists, women actors and directors were about as well educated as men in this field, although more of the men had completed at least 1 year of post-college work compared with the women--24 versus 15 percent. Women musicians and composers and announcers were somewhat better educated than their male counterparts--higher proportions of the women in each of these occupations had either received their college diploma or completed post-college work compared with the men. In contrast, women dancers were less well educated than men dancers--25 percent of the women compared with 13 percent of the men lacked a high school diploma, while, at the other extreme, only 5 percent of the women had completed at least 1 year of post-college work compared with 11 percent of the men.

Finally, the educational profiles of both women artist instructors and women authors exhibited the upward slope characteristic of professionals--fully 62 percent of women artist instructors had completed 1 or more years of post-college work in 1980, as had 35 percent of women authors, compared with 33 percent of all women professionals, but only 15 percent of all women artists and only 7 percent of all women workers. Men in these fields exhibited virtually the same educational profiles, although even higher proportions of the men had 1 or more years of post-college education--77 percent of men artist instructors and 40 percent of men authors.

Where Women Artists Live

The 1980 census found that roughly equal proportions of women artists lived in the four regions of the country--25 percent resided in the Northeast, 21 percent in the Midwest, 29 percent in the South, and 25 percent in the West (see Table II.6). Working women overall showed a somewhat different distribution by region of residence--proportionately more women workers lived in the Midwest and South and fewer in the Northeast and West compared with artists. The regional distribution of women professionals resembled that of all working women more than that of women artists. During the post-World War II era, women artists exhibited similar migration patterns to those of all working women--moving in large numbers to the South and West and leaving the Northeast and Midwest. However, throughout the period, women artists were more likely to favor the Northeast and the West as areas in which to live, clearly attracted by the concentrations of artistic activity on the east and west coasts.[4]

Men artists showed similar patterns of residence as women artists in 1980, with the men being even more likely to reside in the Northeast and West than the women. Men professionals were more likely to reside in the West and less likely to reside in the South than were women professionals, while men workers overall showed the same distribution by region of residence as did all women workers.

A closer look at the residence patterns of artists by the nine census divisions (see Table II.7) identifies concentrations of particular artist occupations in certain areas of the country.[5] Women authors and men artist instructors were more likely to reside in New England than were other artists. Men and women authors, actors and directors, and dancers, along with men designers and painters and craft-artists, were more prevalent in the Middle Atlantic states of New York, New Jersey, and Pennsylvania than were artists in other occupations. These states include large metropolitan areas, particularly around New York City, that have traditionally attracted artists in large numbers. Indeed, the only artist occupations that were not so likely to reside in the Middle Atlantic states were architects, announcers, and artist instructors.

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[4] See Citro and Gaquin (1987), Table III.4.

[5] Appendix B lists the states included in each census division and region.

The East North Central states of the Great Lakes proved particularly attractive to men and women artist instructors, women musicians and composers, and men designers. The West North Central states of the Great Plains, on the other hand, attracted only men announcers and artist instructors in disproportionately large numbers.

Men and women announcers were more prevalent than other artists in each of the three divisions in the South--the South Atlantic, East South Central, and West South Central divisions. Women architects were the only other artist occupation for which a group of southern states--the South Atlantic division--proved particularly attractive.

The Mountain states attracted in disproportionately large numbers only women dancers--who worked largely in the entertainment industry of Nevada. The Pacific states, in contrast, led by the artistic centers in the large metropolitan areas of California, exerted a strong pull for men and women actors and directors and authors, along with women architects and painters and craft-artists and men dancers.[6]

Where Women Artists Work

Women artists in 1980 differed markedly from women professionals and other women workers in their profile by sector of employment--that is, whether they worked for a private firm, a government agency, or themselves. Over one-quarter of women artists--28 percent--were self-employed, compared with only 4 percent of women professionals and other women workers (see Table II.8). Another two-thirds of women artists--65 percent--worked for a private firm, while only 7 percent worked for the government. In contrast, less than half of women professionals--44 percent--worked in private industry, while over half--51 percent--were employed in government. Among all women workers, 75 percent worked for a private firm and 21 percent for the government.

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[6] See Diane Ellis, Artists by Place of Residence: 1980, Report for the Research Division, National Endowment for the Arts (Brunswick, Md., 1987), for detailed information on state of residence of men and women artists by occupation.

Women artists resembled their male counterparts in their distribution by sector of employment, although the men were somewhat more likely than the women to be self-employed and somewhat less likely to work for a private firm. Men professionals were more likely to be either self-employed or work for a private firm and less likely to work for the government compared with women professionals, while men workers as a whole were more likely to be self-employed and less likely to work for the government compared with women workers.

Among visual artists, only women photographers showed about the same pattern of employment by sector as characterized all women artists--62 percent of women photographers worked for private firms, 8 percent for the government, and 29 percent for themselves. Women painters and craft-artists were much more likely to be self-employed than were other women artists--44 percent of women painters worked for themselves compared with 28 percent of all women artists--and correspondingly less likely to work for a private firm. In contrast, women designers were more likely to work for a private firm, while women architects were more likely to work for the government than was typical of all women artists. Men and women working in each of the visual arts occupations showed similar patterns of employment by sector, with the exception that men architects were much more likely to be self-employed compared with their female counterparts and also with men artists as a group. This finding suggests that women had not yet moved up in large numbers to become full partners in architectural firms.

Among performing artists, women actors and directors, announcers, dancers, and musicians and composers were all more likely to work for the private sector compared with women artists as a group. Men actors and directors, announcers, and dancers similarly were more likely to work for the private sector than were all men artists. However, men musicians and composers were less likely to work for a private organization and much more likely to be self-employed compared not only with women in this field--43 percent of the men worked for themselves versus 22 percent of the women--but with men artists as a group.

Finally, artist instructors worked exclusively in organizational environments--about three-fifths of both women and men instructors worked for government educational institutions and the remaining two-fifths for private institutions. In contrast, almost three-quarters of both women and men authors worked for themselves, and most of the remainder worked for a private firm.

Census information on industry of employment further fills in the picture of where women artists work and to what extent their work environment differs from that of women professionals and other women workers as well as from the men in their field. The industrial sectors with the largest proportions of women artists in 1980 included retail trade and the category of professional and related services--each of these sectors accounted for about one-quarter of women artists (see Table II.9).

Manufacturing, business and repair services, and personal services each accounted for another one-tenth of women artists, while the remaining sectors accounted for a few percent each. In sharp contrast, women professionals worked predominantly in professional and related services--this category accounted for over four-fifths of professional women. One-third of all women workers also worked in professional and related services, another one-fifth in retail trade, and one-sixth in manufacturing.

The distribution of women artists by industrial sector differed markedly from that of men. Both men and women artists included about one-quarter in professional and related services, but within this broad category men were more likely than women to be employed in engineering and architecture and less likely to work for religious organizations or to provide professional services per se. Men artists included higher proportions employed in entertainment and recreation services, specifically in theater and motion pictures, and in transportation and communication, particularly radio and TV broadcasting, than did women. Men artists also were somewhat more likely than women to be employed in manufacturing, specifically manufacturing other than textiles and publishing. In contrast, less than one-tenth of men artists were employed in retail trade compared with over one-quarter of women artists. About the same proportions of men and women artists--one-tenth--were employed in business and repair services, and relatively few of each sex were employed in the remaining industrial sectors.

Women in specific artist occupations showed distinctive profiles by industrial sector (see Table II.10). Over one-half of women architects were employed in the engineering and architecture sector, another one-fifth worked in the sector of agriculture, forestry, fisheries, and mining, and one-tenth in public administration. No other sector attracted as many as 5 percent of women architects. Men architects showed a similar profile to that of women, with an even greater concentration in the engineering and architecture sector.

Over one-half of women designers worked in retail trade, another one-tenth in business services, and 5 percent each in textile and "other" manufacturing.[7] Men designers were less likely to work in retail trade and more likely to work in other manufacturing compared with the women in this field. Men designers also included 9 percent who worked in engineering and architecture and 5 percent who worked in advertising. Overall, women designers appeared more involved with textile and other soft goods design and display work, largely in a retail environment, while men designers appeared more involved with manufacturing and engineering processes.

Women and men painters and craft-artists were employed in sizeable proportions in a relatively large number of industrial sectors. One-third of women painters and craft-artists were classified as providing professional services. Most of these women would be self-employed and engaged in producing one-of-a-kind art works for exhibit and sale. Another 16 percent of women painters and craft-artists worked in printing and publishing, and 14 percent worked in the business services sector. The other manufacturing, retail trade, and advertising sectors each attracted 7 percent of women painters and craft-artists. Men involved in painting and craft-arts showed a similar profile, with a somewhat larger proportion in business services and smaller proportions in professional services and retail trade compared with women in this field.

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[7] In the text and in Table II.10, categories like "retail trade" or "business services" refer to the detailed classifications under the broad industrial sectors identified in Table II.9 and not to the broad sectors themselves.

Women and men photographers were concentrated in personal and business services. Two-fifths of women photographers and one-third of men photographers were classified as providing personal services--most of these artists would be self-employed. One-fifth of both women and men photographers worked in the business services sector. Another one-tenth of women and men photographers worked in printing and publishing, and one-tenth of the men in photography but less than 5 percent of the women worked in radio and TV broadcasting.

Not surprisingly, over one-half of women and men actors and directors were employed in theater and motion pictures and another 30 percent in radio and TV broadcasting. Over 85 percent of women and men announcers worked in broadcasting, with about 5 percent of the men employed in eating and drinking places. Sizeable proportions of women and men dancers--44 and 53 percent--worked in theater and motion pictures. Another one-quarter of women dancers worked in eating and drinking places and another one-fifth in other entertainment and recreation. One-quarter of men dancers worked in other entertainment and recreation, but less than 10 percent were employed by eating and drinking places.

Over two-fifths of women musicians and composers worked for religious organizations, and over one-third worked in theater and motion pictures. In contrast, almost two-thirds of men musicians and composers worked in theater and motion pictures, and only one-tenth worked for religious organizations. Another one-tenth of men in this field worked in eating and drinking places.

Over 90 percent of women and men artist instructors worked for colleges and universities, and the remainder worked in elementary and secondary schools.[8] Finally, about three-quarters of both women and men authors worked in professional services, i.e., as self-employed writers. Another 6 to 7 percent were employed in printing and publishing.

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[8] The category of "artist instructor" is defined to include postsecondary teachers; hence, the percentages shown of artist instructors working in elementary and secondary schools represent a coding error, either of the occupation or of the industry.

TABLE II.1. Distribution of Women and Men Artists by Occupation, 1980

	Percent of Women Artists	Percent of Men Artists
Designers	41.0%	25.1%
Painters and craft-artists	17.9	11.8
Musicians and composers	10.1	14.7
Actors and directors	5.7	6.5
Photographers	5.4	10.7
Authors	4.9	3.8
Other artists	4.9	4.4
Artist instructors	3.3	2.2
Dancers	2.4	0.5
Architects	2.2	14.6
Announcers	2.1	5.7
Total	99.9%	100.0%
Number	411,000	675,000

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

NOTE: Unless otherwise stated, all tables in Chapter II for each occupational category are for persons in the experienced civilian labor force in 1980 (noninstitutionalized persons age 16 and older employed in civilian jobs or unemployed with prior work experience in the past five years).

TABLE II.2. Percent Women Among Artists by Occupation, Professionals, and All Workers, 1980 and 1970, and Percent Increase in Number of Men and Women, 1970 to 1980

	Percent Women in Occupation		Percent Increase 1970 to 1980 for	
	1980	1970	Women	Men
All Artists	37.9%	30.9%	+ 86.0%	+ 35.3%
Dancers	74.6	81.6	+ 66.1	+161.5
Designers	49.9	35.3	+105.0	+ 12.5
Artist instructors	48.1	35.2	+ 11.4	- 35.2
Painters and craft-artists	48.1	39.4	+108.8	+ 46.5
Authors	44.5	30.5	+144.6	+ 33.7
Other artists	40.9	36.6	+ 12.8	- 5.8
Actors and directors	34.4	31.8	+108.1	+ 85.3
Musicians and composers	29.5	34.0	+ 20.3	+ 48.4
Photographers	23.5	14.8	+125.3	+ 27.4
Announcers	18.3	6.4	+473.3	+ 75.3
Architects	8.3	4.2	+309.1	+ 94.7
Professionals	49.1	44.5	+ 53.5	+ 27.6
All workers	42.6	38.0	+ 46.0	+ 20.8

	1980: No. Women	Men	1970: No. Women	Men
Artists	411,000	675,000	221,000	499,000
Professionals	6,027,000	6,248,000	3,927,000	4,895,000
All workers	44,304,000	59,754,000	30,347,000	49,455,000

SOURCE: Constance F. Citro and Deirdre A. Gaquin, Artists in the Work Force, 1950 to 1985, Report for the Research Division, National Endowment for the Arts (Washington, D.C., 1987): Tables II.1, II.4.

Note: Figures for 1970 are adjusted for comparability with the definitions of artist occupations in the 1980 census.

TABLE II.3. Age Profiles of Artists by Occupation, Professionals, and All Workers, by Sex, 1980

Percent Age:	16-24	25-34	35-44	45-54	55-64	65+
Artists						
Women	21.2%	35.4%	18.6%	12.5%	8.3%	3.9%
Men	15.5	36.9	20.1	14.2	9.6	3.8
Architects						
Women	15.1	53.6	17.0	8.3	4.0	1.9
Men	7.8	36.6	23.7	17.6	10.9	3.5
Designers						
Women	20.4	33.7	19.7	13.8	9.2	3.3
Men	11.8	33.8	23.4	16.8	11.0	3.3
Painters/craft-artists						
Women	19.9	37.8	18.5	13.0	7.8	3.1
Men	13.1	34.7	20.7	15.3	11.8	4.5
Photographers						
Women	32.5	35.2	14.5	8.9	6.5	2.5
Men	18.1	36.1	19.4	12.8	9.9	3.7
Actors/directors						
Women	18.4	43.7	19.2	10.5	6.5	1.8
Men	13.8	41.5	21.2	13.8	7.0	2.6
Announcers						
Women	44.0	35.6	7.8	7.3	3.0	2.3
Men	41.7	36.1	9.5	8.2	3.6	1.0
Dancers						
Women	49.7	38.5	8.1	2.2	1.0	0.4
Men	31.9	49.4	7.5	5.6	3.1	2.5
Musicians/composers						
Women	21.2	31.0	17.3	12.6	9.0	8.9
Men	22.6	45.9	13.3	8.1	5.9	4.2
Artist instructors						
Women	11.0	36.5	24.5	13.8	9.8	4.5
Men	8.1	30.4	25.9	20.9	12.4	2.4
Authors						
Women	6.1	30.8	25.1	17.8	12.7	7.5
Men	4.7	27.9	24.2	17.2	14.9	11.2
Professionals						
Women	13.0	37.7	22.7	15.4	8.9	2.2
Men	8.0	34.5	24.5	18.1	11.5	3.5
All workers						
Women	23.7	27.3	19.3	15.9	11.1	2.8
Men	19.6	27.9	19.9	16.9	12.4	3.4

SOURCE: For artists, tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract; for professionals and all workers, U.S. Bureau of the Census, 1980 Census of Population, Volume I, Chapter D, Detailed Population Characteristics, Part 1, U.S. Summary, Section A: United States (PC80-1-D1-A): Table 280.

NOTE: Percentages for professionals and all workers include the employed only; percentages for artists include employed and experienced unemployed.

TABLE II.4. Age Profiles of Artists, Professionals, and All Workers, by Sex, 1980 and 1970

Percent Age:	16-24	25-34	35-44	45-54	55-64	65+
Artists						
Women						
1980	21.2%	35.4%	18.6%	12.5%	8.3%	3.9%
1970	21.2	23.2	20.8	18.2	11.3	5.3
Men						
1980	15.5	36.9	20.1	14.2	9.6	3.8
1970	17.1	27.7	22.9	18.2	10.4	3.7
Professionals						
Women						
1980	13.0	37.7	22.7	15.4	8.9	2.2
1970	19.1	25.7	20.1	18.4	13.3	3.5
Men						
1980	8.0	34.5	24.5	18.1	11.5	3.5
1970	12.2	30.8	24.8	18.7	10.3	3.3
All workers						
Women						
1980	23.7	27.3	19.3	15.9	11.1	2.8
1970	23.6	18.7	19.6	20.7	13.6	3.8
Men						
1980	19.6	27.9	19.9	16.9	12.4	3.4
1970	17.4	22.2	21.1	20.7	14.4	4.3

SOURCE: For 1980: for artists, tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract; for professionals and all workers, U.S. Bureau of the Census, 1980 Census of Population, Volume I, Chapter D, Detailed Population Characteristics, Part 1, U.S. Summary, Section A: United States (PC80-1-D1-A): Table 280. For 1970: for artists, tabulations of the 1970 Census Public Use Microdata Sample State and Neighborhood Files--Artist Extracts, together with tabulations for decorators and window dressers (included in the designer category in 1980) from U.S. Bureau of the Census, 1970 Census of Population, Volume II, Subject Reports, Occupational Characteristics (PC(2)-7A): Table 3; the latter report is also the source of tabulations for professionals and all workers.

NOTE: 1980 percentages for professionals and all workers include only the employed; 1980 percentages for artists and all 1970 percentages include employed and experienced unemployed.

TABLE II.5. Education Profiles of Artists by Occupation, Professionals, and All Workers, by Sex, 1980

Percent Years of School Completed:	Yrs. High School 3 or less	Yrs. High School 4	Years College 1-3	Years College 4	Post-College 1+
Artists					
Women	9.3%	25.6%	27.0%	23.5%	14.6%
Men	8.4	21.6	28.3	19.6	22.1
Architects					
Women	1.9	8.3	14.3	23.2	52.3
Men	3.5	8.3	13.7	19.0	55.5
Designers					
Women	12.0	31.6	27.5	21.3	7.6
Men	8.1	25.5	32.9	19.7	13.9
Painters/craft-artists					
Women	5.0	21.4	31.9	28.4	13.3
Men	7.6	23.4	33.8	20.9	14.2
Photographers					
Women	11.9	33.5	28.0	17.3	9.4
Men	8.2	29.2	33.7	19.6	9.3
Actors/directors					
Women	4.2	16.6	27.4	36.5	15.3
Men	4.2	13.8	28.0	30.5	23.5
Announcers					
Women	12.1	19.3	33.9	26.4	8.3
Men	11.1	27.1	37.0	18.3	6.4
Dancers					
Women	25.4	41.6	19.7	8.3	5.1
Men	13.2	27.5	32.5	15.6	11.3
Musicians/composers					
Women	7.9	20.5	29.3	23.5	18.9
Men	14.4	26.6	30.6	14.1	14.3
Artist instructors					
Women	2.0	5.9	11.1	19.4	61.5
Men	1.5	3.4	7.8	10.1	77.3
Authors					
Women	2.2	9.9	17.8	34.7	35.3
Men	3.3	7.9	17.0	31.8	39.9
Professionals					
Women	3.5	11.0	22.0	30.6	32.9
Men	2.8	8.9	14.7	22.3	51.3
All workers					
Women	21.8	42.1	20.3	9.2	6.6
Men	25.9	35.0	18.5	10.4	10.1

SOURCE: Same as Table II.3, using Table 282 from PC80-1-D1-A. Percentages for professionals and all workers for 4 years of college and 1 or more years of post-college were estimated based on the more detailed data--for a slightly different population group (employed and experienced unemployed 18 years and older with earnings in 1979)--available in U.S. Bureau of the Census, 1980 Census of Population, Volume II, Subject Reports, Earnings by Occupation and Education (PC80-2-8B): Table 2.

NOTE: Three years or less of high school includes also persons who only completed elementary school. See also NOTE to Table II.3.

TABLE II.6. Region of Residence of Artists, Professionals, and All Workers, by Sex, 1980

Percent Living in:	Northeast	Midwest	South	West
Artists				
Women	24.9%	21.4%	28.9%	24.8%
Men	26.6	20.9	26.1	26.5
Professionals				
Women	24.2	25.2	31.7	18.9
Men	24.8	24.2	28.6	22.4
All workers				
Women	22.2	26.0	32.4	19.4
Men	21.7	26.6	32.0	19.7

SOURCE: For artists, tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract; for professionals and all workers, U.S. Bureau of the Census, 1980 Census of Population, Volume I, Chapter D, Detailed Population Characteristics, Part 1, U.S. Summary, Section B: Regions (PC80-1-D1-B): Table 323.

NOTE: See Appendix B for list of states in each region.

TABLE II.7. Division of Residence of Artists by Occupation, by Sex, 1980

Percent Living in:	Northeast		Midwest		South			West	
	New England	Middle Atlant.	East N. Central	West N. Central	South Atlant.	East S. Central	West S. Central	Moun-tain	Paci-fic
Artists									
Women	5.7%	19.3%	14.8%	6.6%	15.3%	4.6%	9.0%	5.3%	19.4%
Men	6.1	20.5	15.1	5.8	14.2	4.0	7.8	5.4	21.1
Architects									
Women	7.0	14.7	11.9	4.5	18.1	2.8	7.7	7.9	25.5
Men	6.1	15.1	13.6	6.7	15.5	3.6	10.2	6.8	22.4
Designers									
Women	4.9	18.9	15.8	6.9	15.7	5.6	10.6	4.7	17.1
Men	7.1	24.5	18.8	4.9	13.0	3.2	6.7	3.8	18.0
Painters/craft-artists									
Women	7.2	19.0	13.1	6.5	14.3	3.5	8.7	5.8	21.9
Men	6.7	23.1	15.8	5.1	12.4	3.2	6.8	5.9	21.0
Photographers									
Women	6.1	16.3	16.2	7.0	16.4	5.0	9.7	6.1	17.3
Men	5.7	19.1	16.0	7.0	15.7	4.8	7.8	5.9	17.9
Actors/directors									
Women	3.8	28.7	8.5	3.3	10.8	2.7	4.3	3.0	34.9
Men	4.6	25.2	8.6	4.9	11.6	2.6	5.6	3.9	33.0
Announcers									
Women	3.7	11.0	15.8	6.9	20.2	7.6	13.3	7.6	14.0
Men	3.6	10.3	16.6	9.7	19.9	8.7	11.4	6.9	12.9
Dancers									
Women	3.9	22.3	11.0	4.3	15.8	3.4	8.7	10.1	20.5
Men	6.3	28.1	10.6	1.3	11.9	3.1	3.8	5.6	29.4
Musicians/composers									
Women	5.0	19.1	18.2	7.9	15.4	5.3	8.5	4.5	16.1
Men	5.6	20.0	13.3	5.2	14.2	5.6	8.2	5.0	22.9
Artist instructors									
Women	6.9	15.2	20.1	7.1	16.1	5.6	8.5	7.5	12.9
Men	8.2	14.8	17.4	10.2	11.9	5.1	9.9	6.5	16.1
Authors									
Women	8.6	26.1	11.0	5.5	12.1	1.0	5.0	5.3	25.3
Men	6.0	27.6	8.5	3.8	13.3	1.0	4.5	5.3	30.0

SOURCE: Tabulations of the 1980 Census Public Use Microdata Public Use Sample A File Artist Extract.

NOTE: See Appendix B for list of states in each region and division.

TABLE II.8. Employment Sector of Artists by Occupation, Professionals, and All Workers, by Sex, 1980

Percent Working for:	Private Firm	Government	Self-Employed
Artists			
Women	64.7%	6.5%	27.8%
Men	60.4	7.2	32.1
Architects			
Women	61.1	15.3	22.4
Men	50.6	9.2	40.2
Designers			
Women	73.7	1.8	23.2
Men	76.7	3.9	19.2
Painters/craft-artists			
Women	47.8	7.1	44.3
Men	48.3	6.7	44.7
Photographers			
Women	61.5	8.2	28.5
Men	52.3	10.2	37.4
Actors/directors			
Women	78.8	7.6	13.0
Men	74.4	7.2	18.2
Announcers			
Women	92.8	4.2	2.7
Men	93.1	3.7	3.1
Dancers			
Women	85.0	2.0	12.4
Men	78.6	3.1	18.3
Musicians/composers			
Women	73.5	4.2	22.1
Men	55.0	2.2	42.6
Artist instructors			
Women	42.0	58.0	0.0
Men	36.7	63.3	0.0
Authors			
Women	21.7	5.1	71.6
Men	19.0	4.1	75.6
Professionals			
Women	44.3	51.2	4.3
Men	54.8	32.7	12.4
All workers			
Women	75.0	20.5	3.7
Men	76.0	14.6	9.2

SOURCE: See Table II.3, using Table 279 from PC80-1-D1-A.

NOTE: Includes employed persons only and not the experienced unemployed. Self-employed persons comprise those whose business is not incorporated and those who work for their own corporation. Percentages do not total to 100 percent because of the exclusion of unpaid family workers from the figures shown.

TABLE II.9. Industry of Artists, Professionals, and All Workers, by Sex, 1980

Industry	Artists		Percent of Professionals		All Workers	
	Women	Men	Women	Men	Women	Men
Retail trade	25.9%	8.5%	2.5%	2.8%	19.2%	13.8%
Retail trade	24.4	6.1				
Eating/drinking places	1.5	2.4				
Professional and related services	24.2	25.8	83.3	55.4	31.6	11.9
Professional services	10.9	7.5				
Colleges/universities	5.0	3.8				
Religious organizations	4.6	1.7				
Engineering/architecture	2.3	11.8				
Other nonprofit services	0.8	0.6				
Elem./secondary schools	0.6	0.4				
Manufacturing	12.7	14.4	3.7	17.4	16.8	26.6
Printing/publishing	6.0	4.6				
Other manufacturing	4.4	9.2				
Apparel/textile	2.3	0.6				
Business/repair services	11.6	10.9	2.0	3.7	3.3	4.8
Business services	9.1	8.3				
Advertising	2.5	2.6				
Entertainment and recreation services	11.3	17.6	1.5	2.6	1.0	1.1
Theater/motion pictures	9.3	15.4				
Other entertainment	2.0	2.2				
Trans./communication	4.6	9.4	1.0	4.3	4.2	9.5
Radio/TV broadcasting	3.9	8.2				
Other trans./comm.	0.7	1.2				
Personal services	3.5	4.2	0.6	0.6	5.2	1.6
Wholesale trade	1.8	1.1	0.3	0.9	2.7	5.5
Public administration	1.4	2.2	3.7	6.8	5.1	5.4
Agriculture, forestry, fishing, mining	1.3	3.2	0.4	2.3	1.6	5.9
Construction	0.9	2.0	0.2	2.1	1.2	9.4
Finance, insurance, and real estate	0.6	0.9	0.8	1.2	8.2	4.4

SOURCE: See Table II.3, using Table 283 from PC80-1-D1-A.

NOTE: Detailed published tabulations on industry for professionals and all workers are not available. See also NOTE to Table II.3.

TABLE II.10. Top Industries of Artists by Occupation by Sex, 1980

Artist Occupation and Detailed Industry	Percent of Women in Occupation	Percent of Men in Occupation
Architects:		
Engineering/architecture	51.5%	63.0%
Agriculture/forestry, etc.	18.5	16.7
Public administration	9.6	4.5
Designers:		
Retail trade	54.6	20.2
Business services	12.2	11.9
Manufacturing--other	6.1	26.6
Manufacturing--apparel, textiles	5.1	2.1
Engineering/architecture	2.3	9.1
Advertising	2.3	5.4
Painters/craft-artists:		
Professional services	33.1	28.4
Printing/publishing	16.3	14.1
Business services	13.8	19.1
Manufacturing--other	6.8	11.7
Retail trade	6.8	3.5
Advertising	6.6	7.0
Photographers:		
Personal services	38.3	31.1
Business services	20.5	22.1
Printing/publishing	10.5	12.2
Radio/TV broadcasting	4.2	8.9
Actors/directors:		
Theater/motion pictures	57.0	53.7
Radio/TV broadcasting	27.2	32.0
Announcers:		
Radio/TV broadcasting	85.1	85.3
Eating/drinking places	3.2	5.5
Dancers:		
Theater/motion pictures	44.2	53.1
Eating/drinking places	24.1	7.5
Other entertainment/recreation	21.3	27.5
Musicians/composers:		
Religious organizations	43.4	10.5
Theaters/motion pictures	36.1	63.1
Eating/drinking places	4.0	10.8

(Continued)

TABLE II.10 (Continued)

Artist Occupation and Detailed Industry	Percent of Women in Occupation	Percent of Men in Occupation
Artist instructors:		
Colleges/universities	91.9	97.7
Elementary/secondary schools	6.2	1.6
Authors:		
Professional services	73.4	74.5
Printing/publishing	7.3	6.3

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

NOTE: "Top" industries are those including at least 5 percent of women or men artists in an artist occupation; industries are ordered by their proportion of women within each occupation.

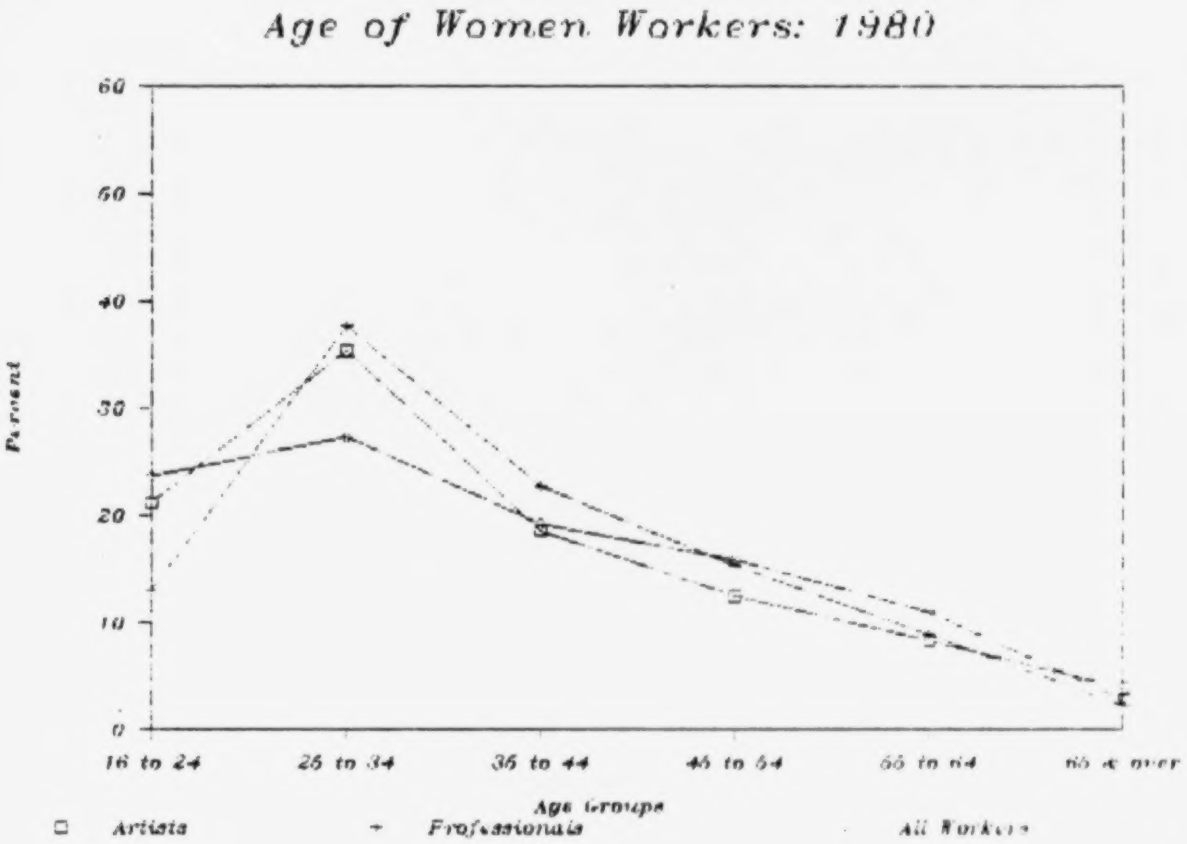

Age of Women Workers: 1980
60
50
40
30
20
10
0
Percent
16 to 24
25 to 34
35 to 44
45 to 54
55 to 64
65 & over
Age Groups
□ Artists
+ Professionals
All Workers

Figure II.1

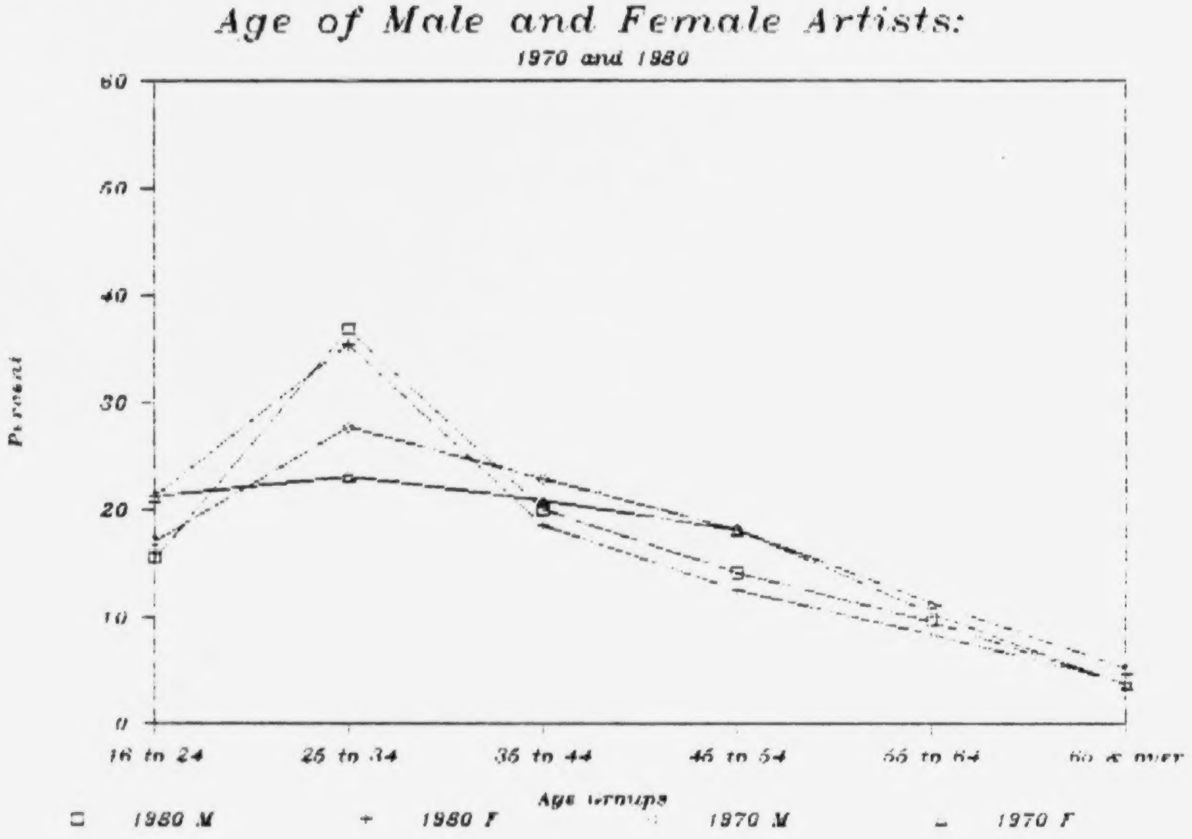

Age of Male and Female Artists:
1970 and 1980
60
50
40
30
20
10
0
Percent
16 to 24
25 to 34
35 to 44
45 to 54
55 to 64
65 & over
Age Groups
□ 1980 M
+ 1980 F
◇ 1970 M
△ 1970 F

Figure II.2

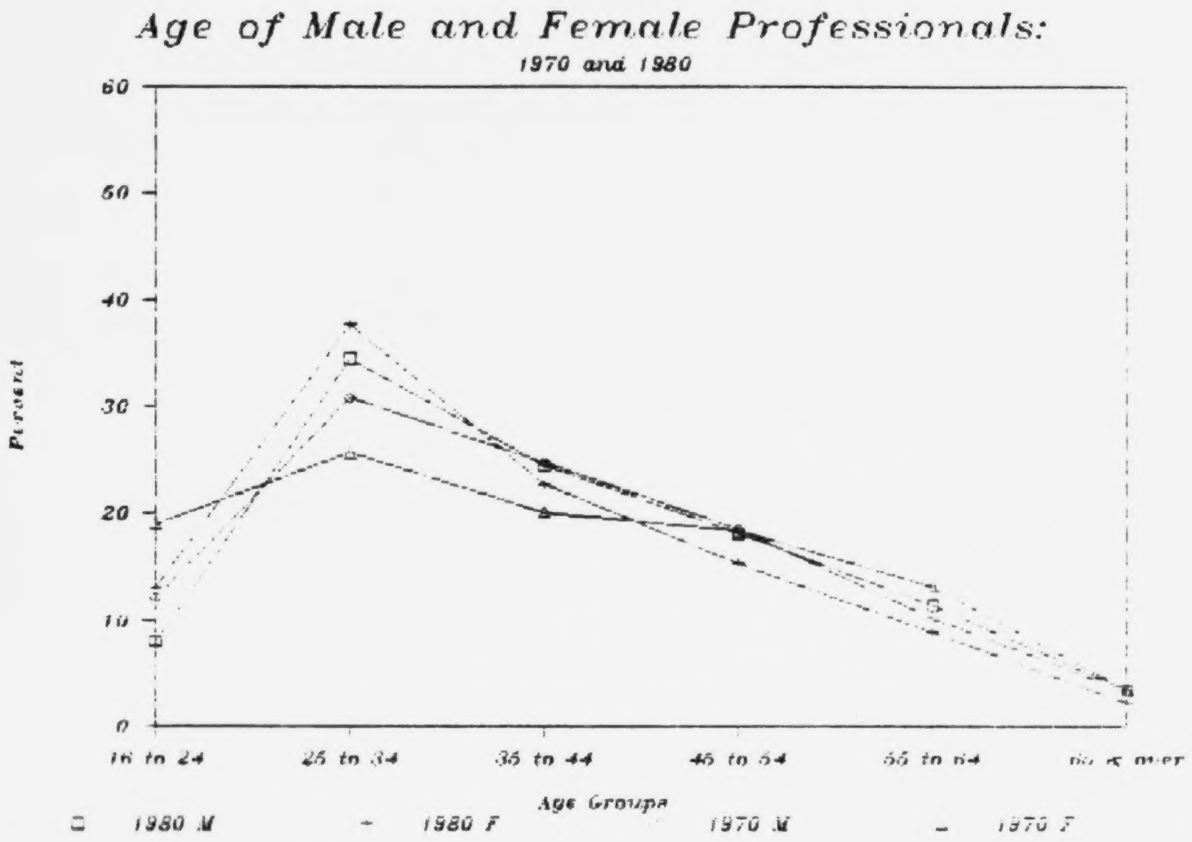

Age of Male and Female Professionals:
1970 and 1980
60
50
40
30
20
10
0
Percent
16 to 24
25 to 34
35 to 44
45 to 54
55 to 64
65 & over
Age Groups
□ 1980 M
+ 1980 F
1970 M
1970 F

Figure II.3

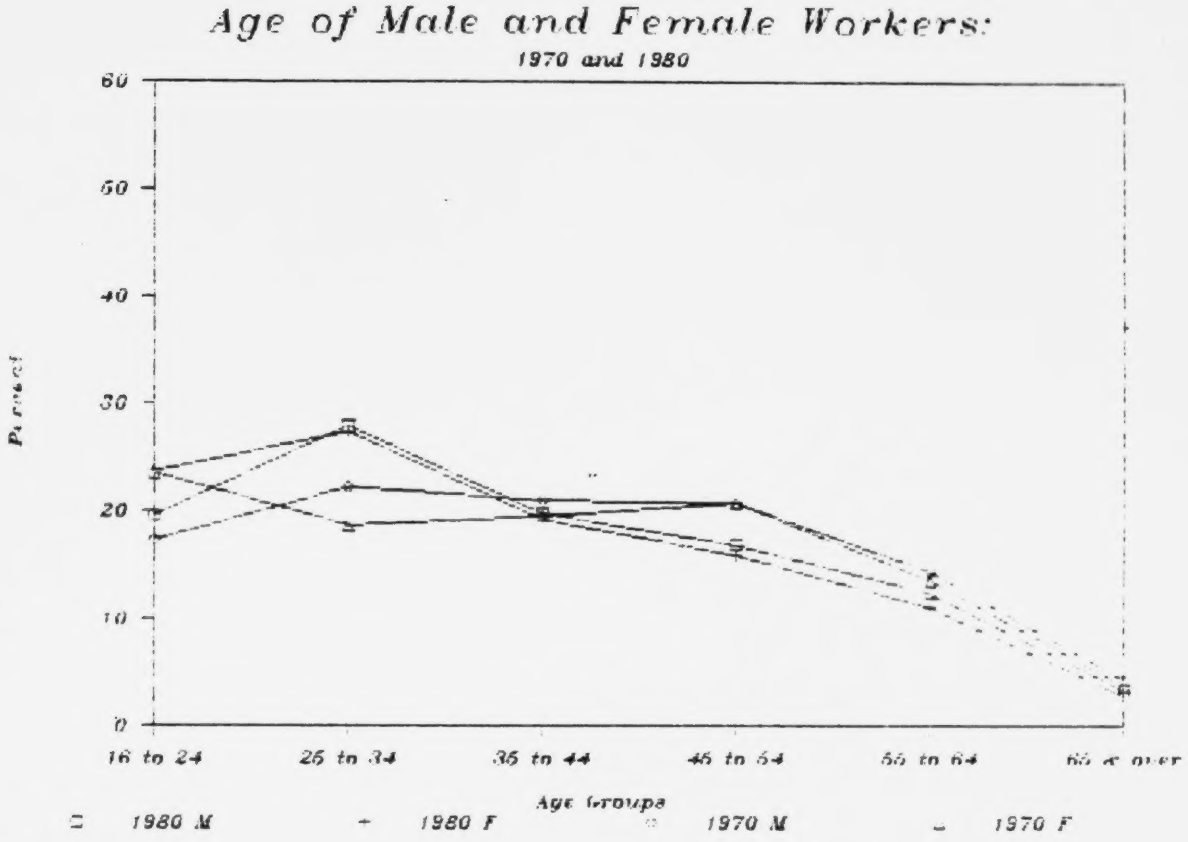
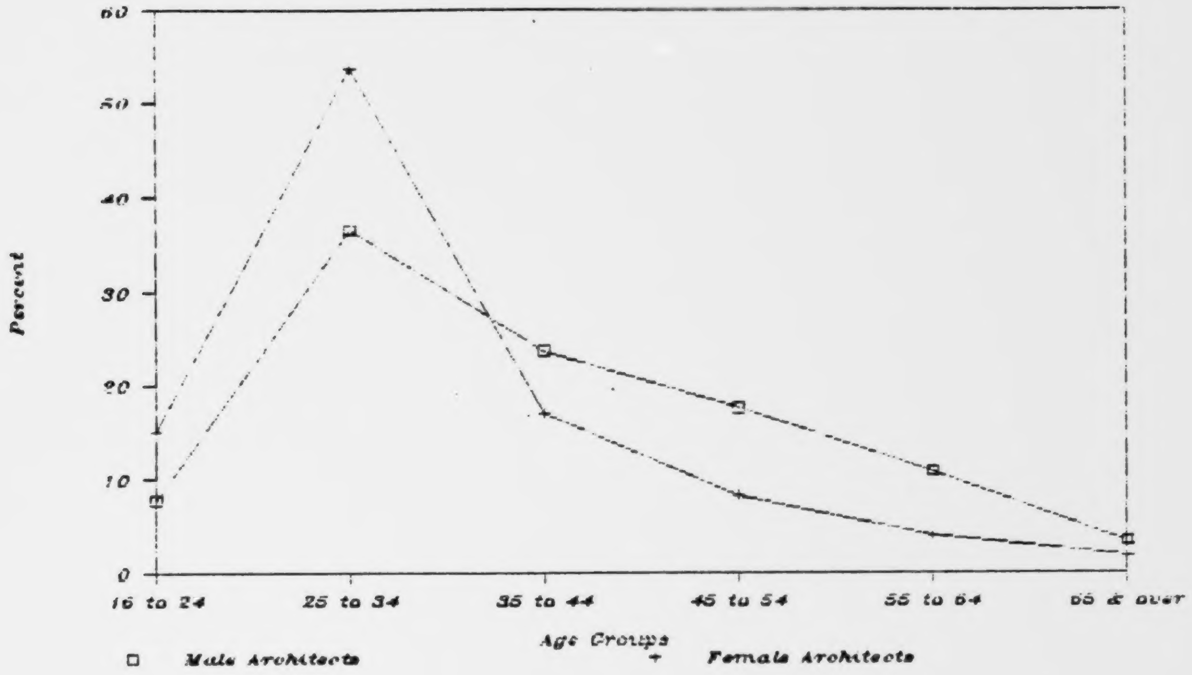

Age of Male and Female Workers:
1970 and 1980
60
50
40
30
20
10
0
Percent
16 to 24
25 to 34
35 to 44
45 to 54
55 to 64
65 & over
Age Groups
□ 1980 M
+ 1980 F
◇ 1970 M
△ 1970 F

Figure II.4


Age of Architects: 1980

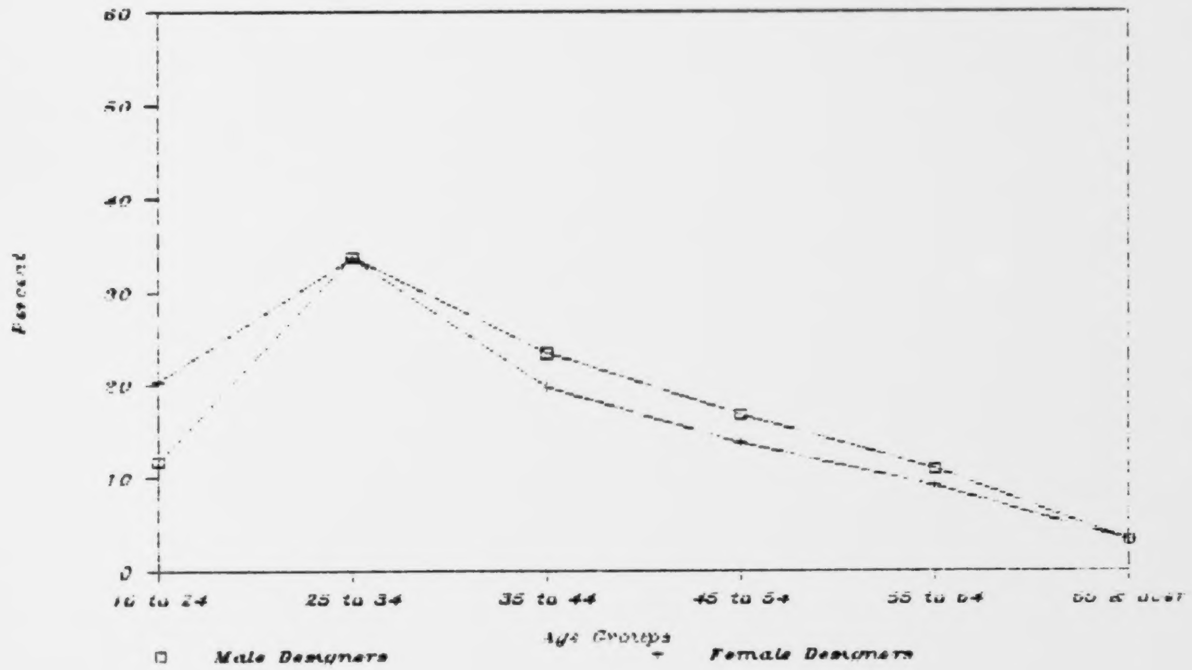
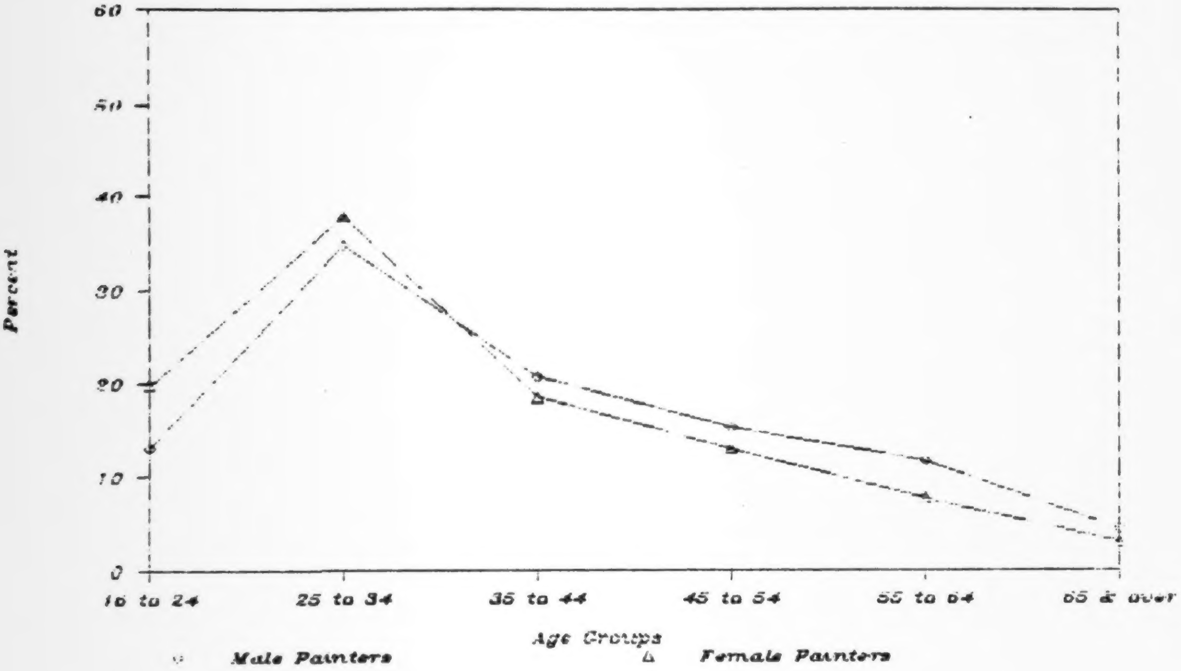

Age of Designers: 1980

Figure II.5A

Age of Painters/Sculptors: 1980



Age of Photographers: 1980

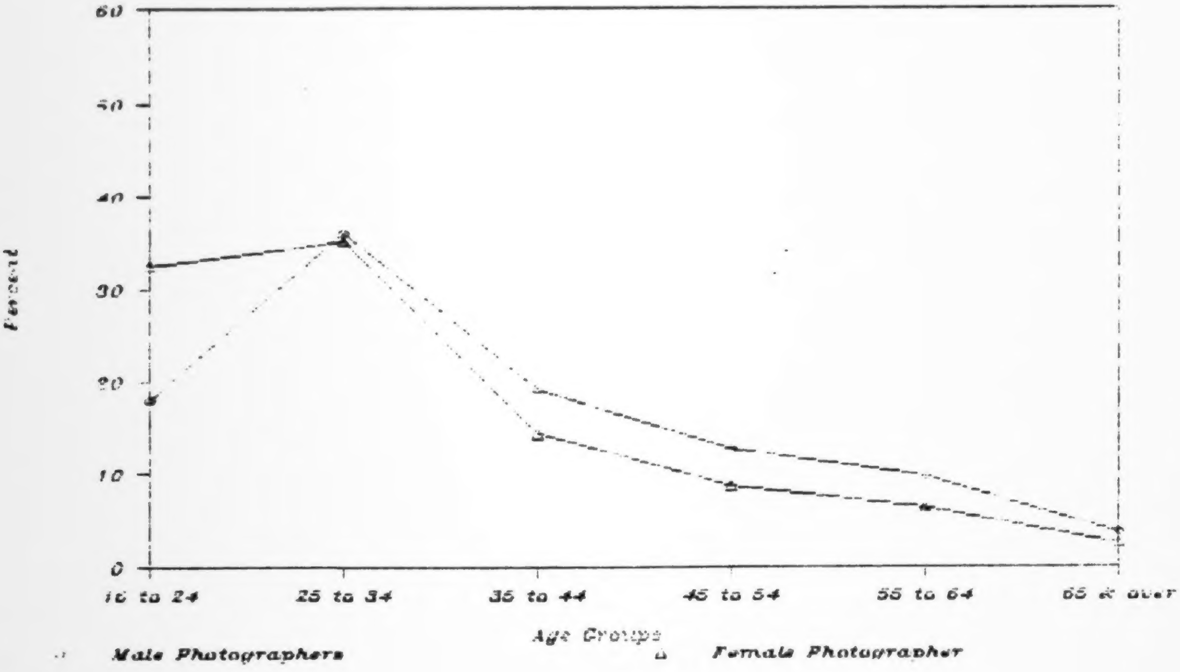
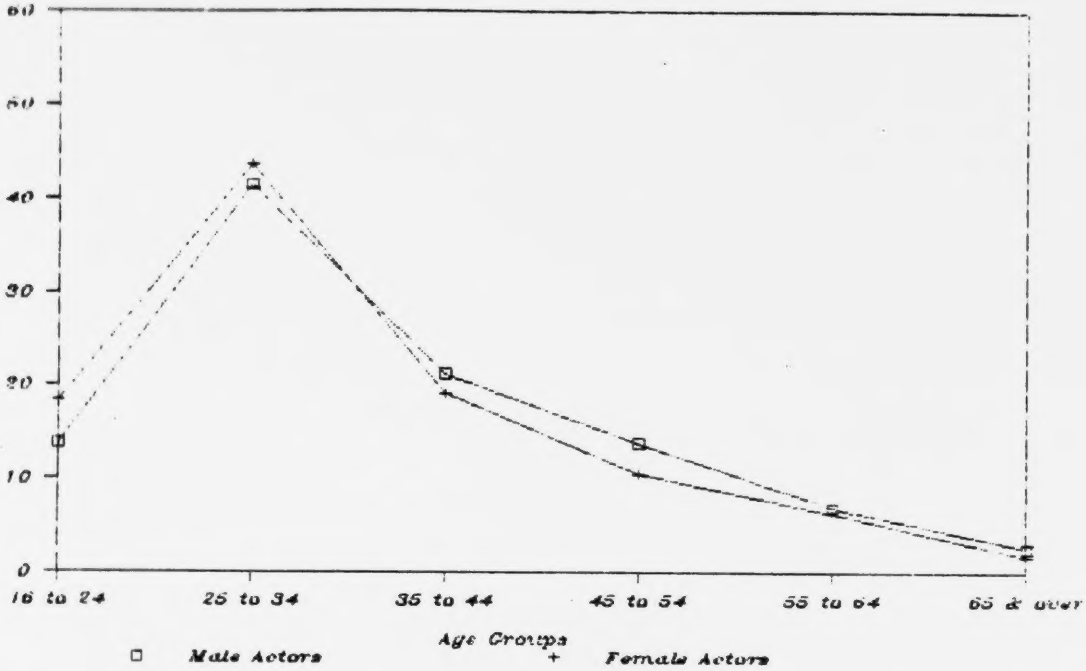
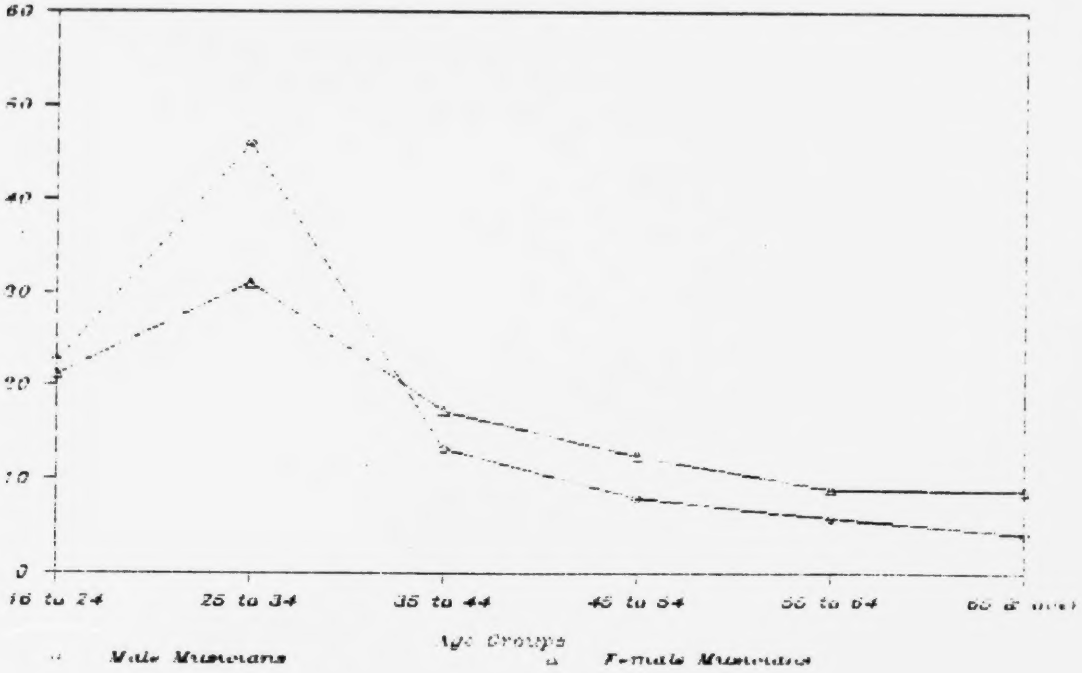


Figure II.5B

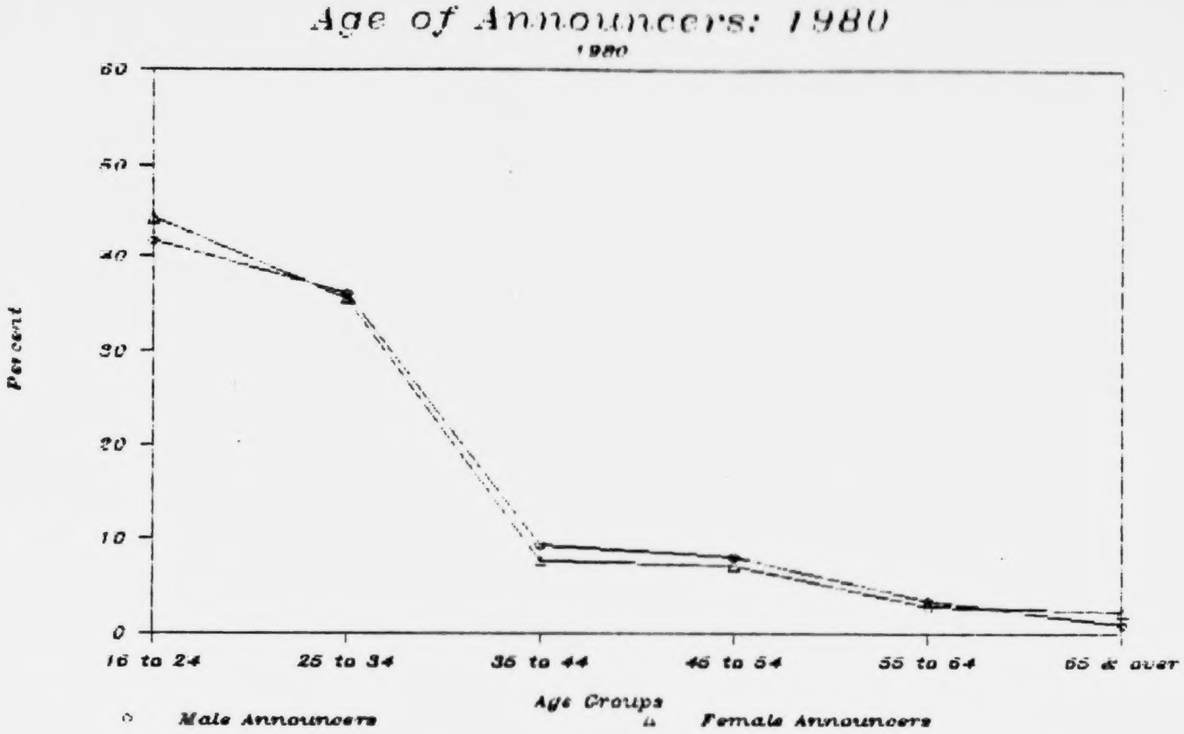


Age of Actors/Directors: 1980



Age of Musicians: 1980

Figure II.5C


Age of Announcers: 1980
1980
Percent
60
50
40
30
20
10
0
16 to 24
25 to 34
35 to 44
45 to 54
55 to 64
65 & over
Age Groups
Male Announcers
Female Announcers

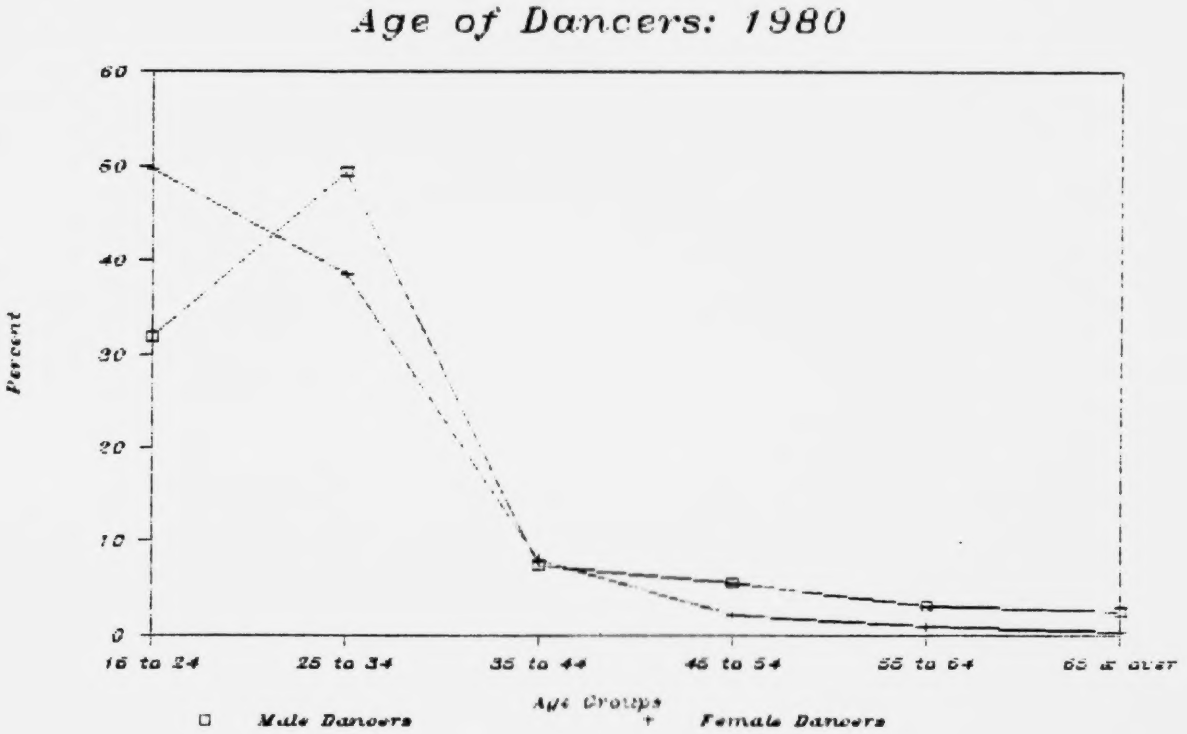
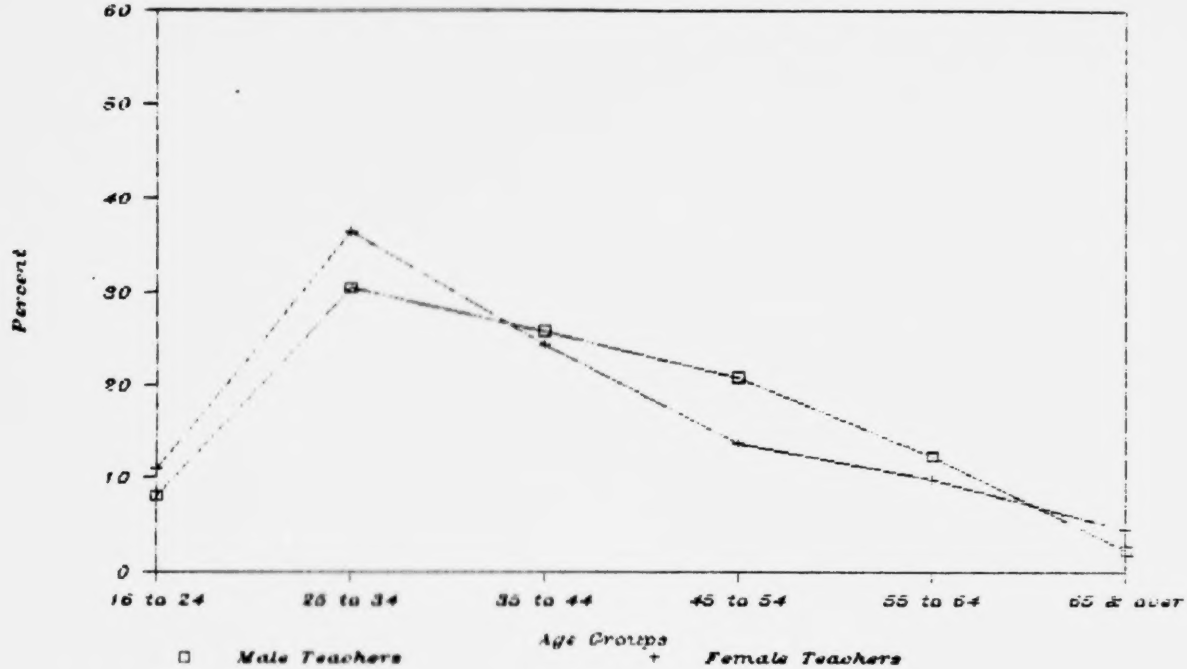

Age of Dancers: 1980
Percent
60
50
40
30
20
10
0
16 to 24
25 to 34
35 to 44
45 to 54
55 to 64
65 & over
Age Groups
Male Dancers
Female Dancers

Figure II.5D

Age of Art/Drama/Music Teachers: 1980



Age of Authors: 1980

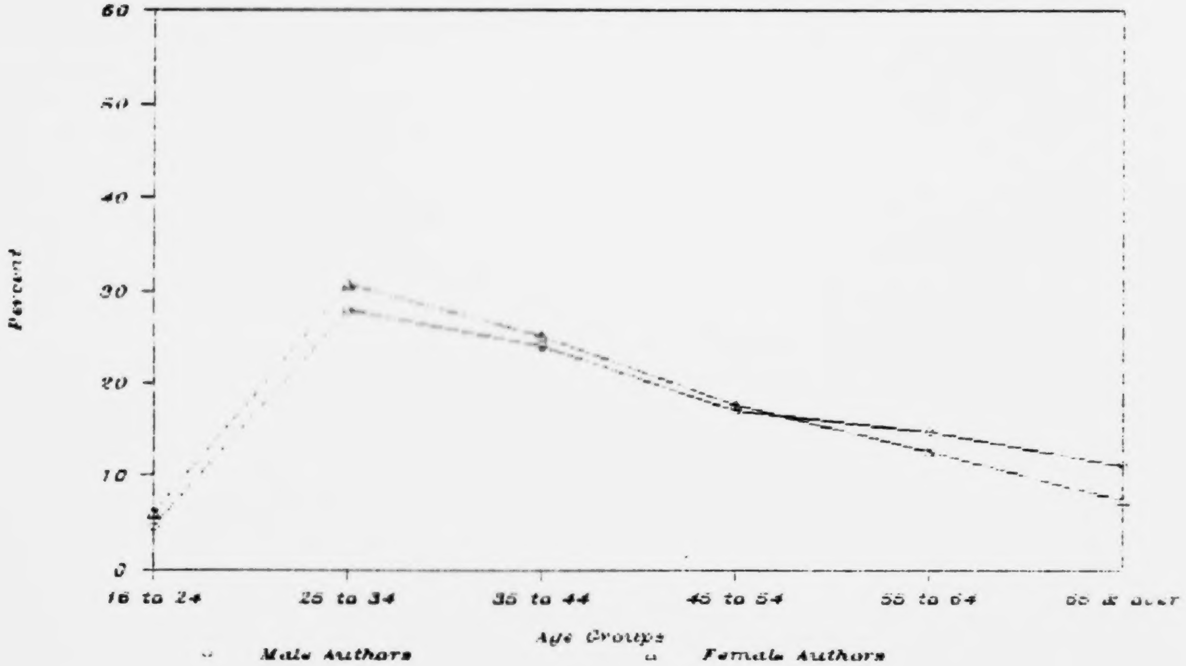


Figure II.5E

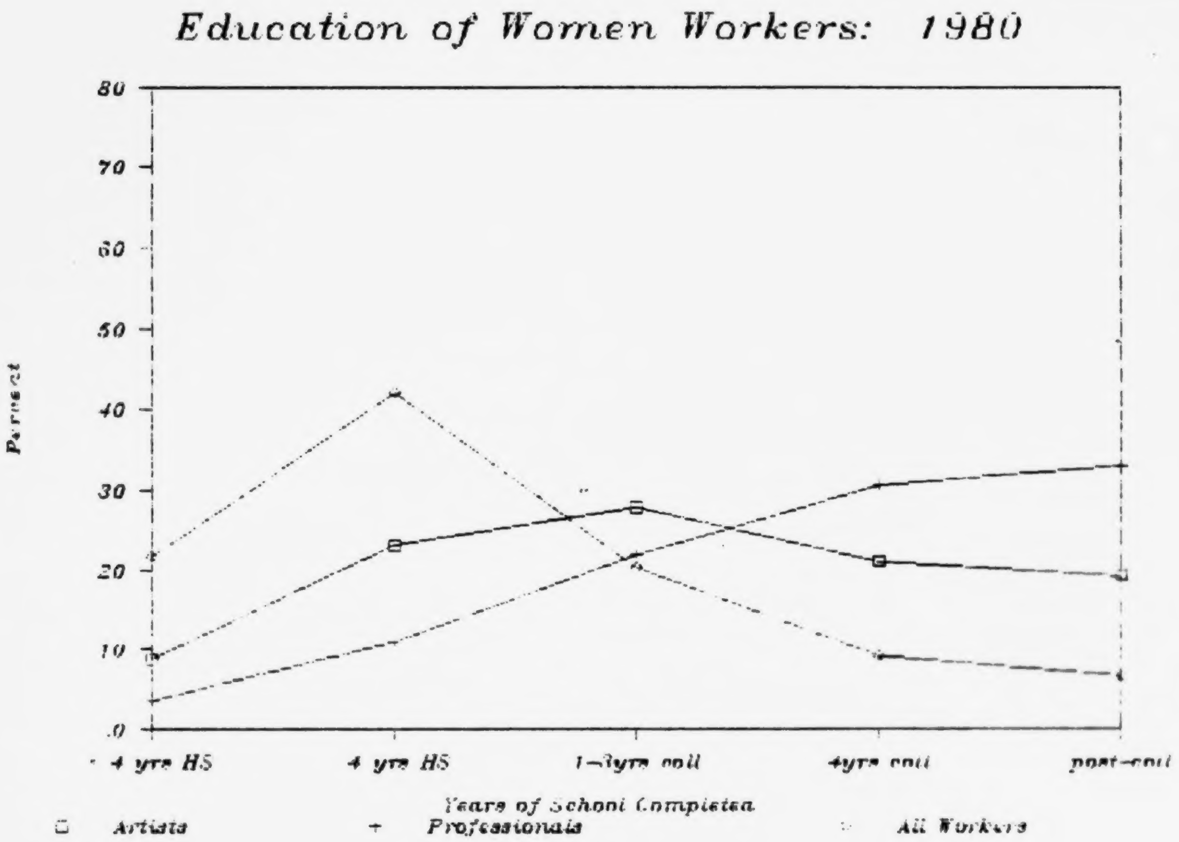

Education of Women Workers: 1980
80
70
60
50
40
30
20
10
.0
Percent
< 4 yrs HS
4 yrs HS
1-3yrs coll
4yrs coll
post-coll
Years of School Completed
□ Artists
+ Professionals
◇ All Workers

Figure II.6

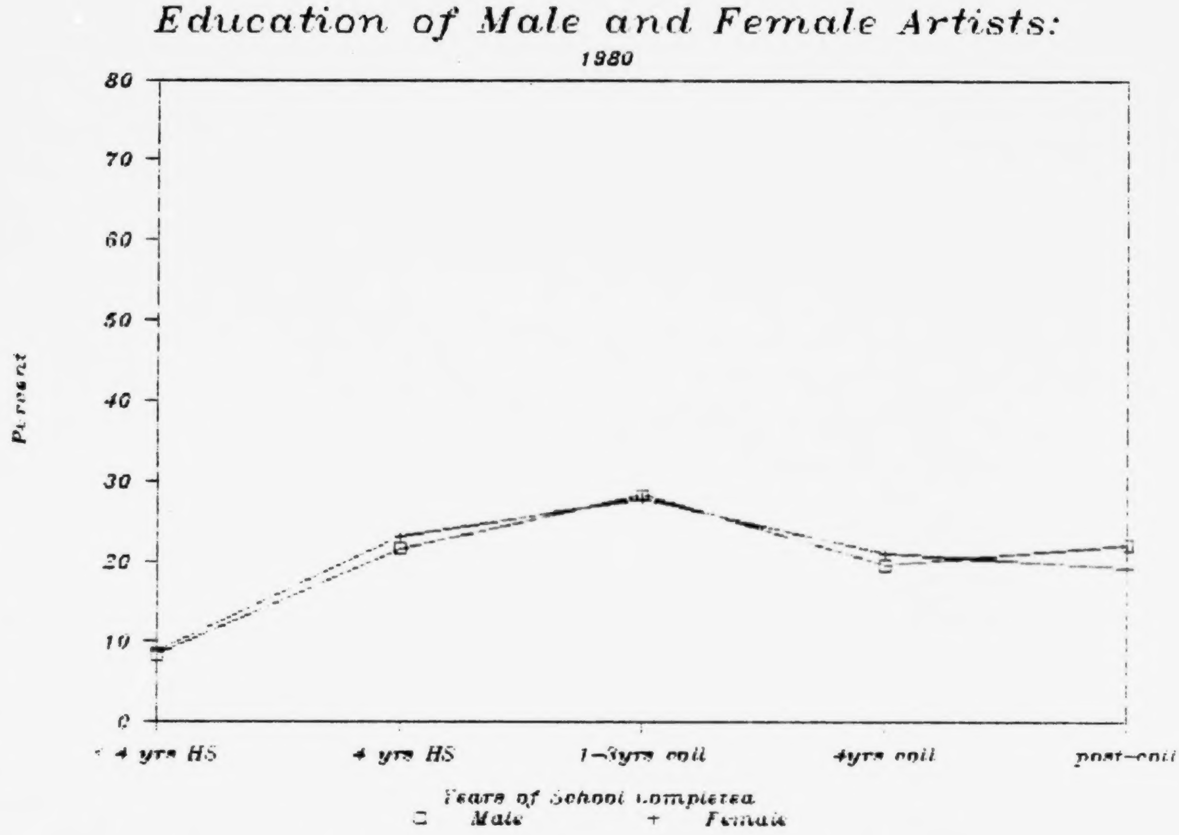

Education of Male and Female Artists:
1980
Percent
80
70
60
50
40
30
20
10
0
< 4 yrs HS
4 yrs HS
1-3yrs coll
4yrs coll
post-coll
Years of School Completed
□ Male
+ Female

Figure II.7

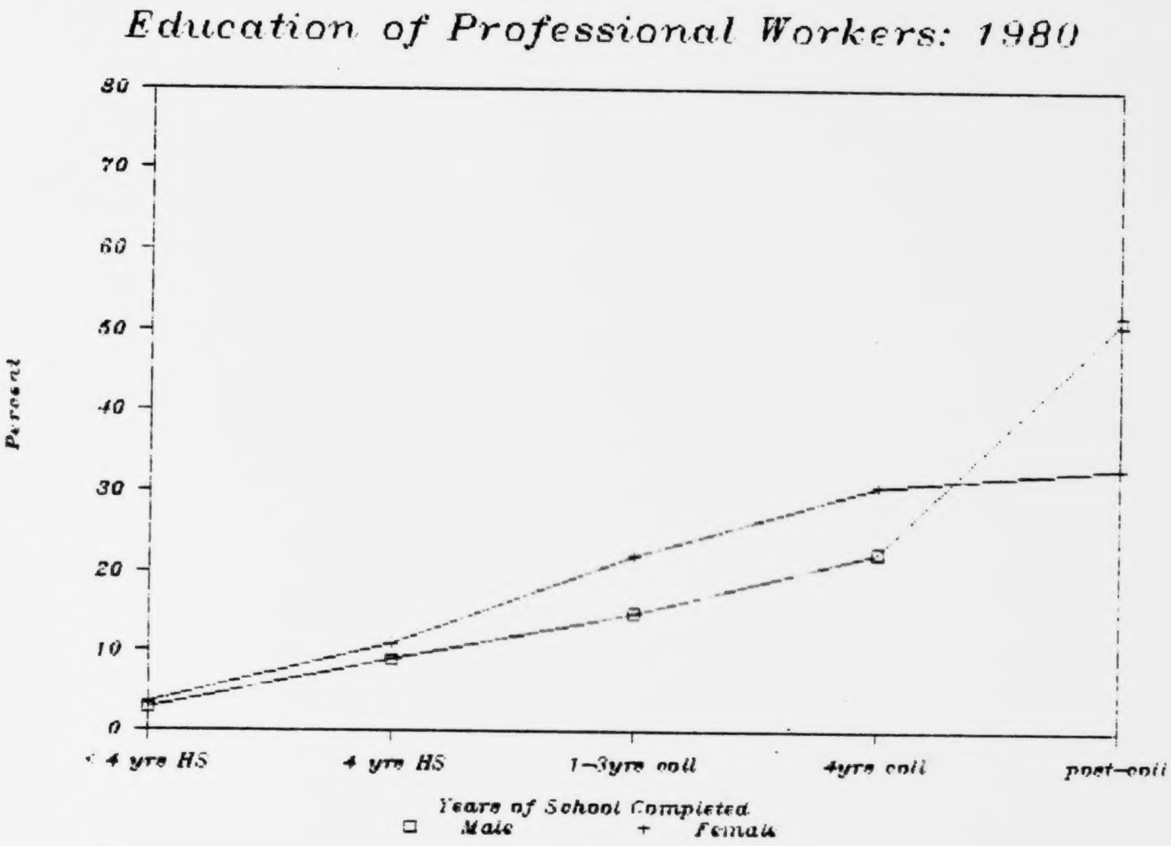

Education of Professional Workers: 1980

Figure II.8

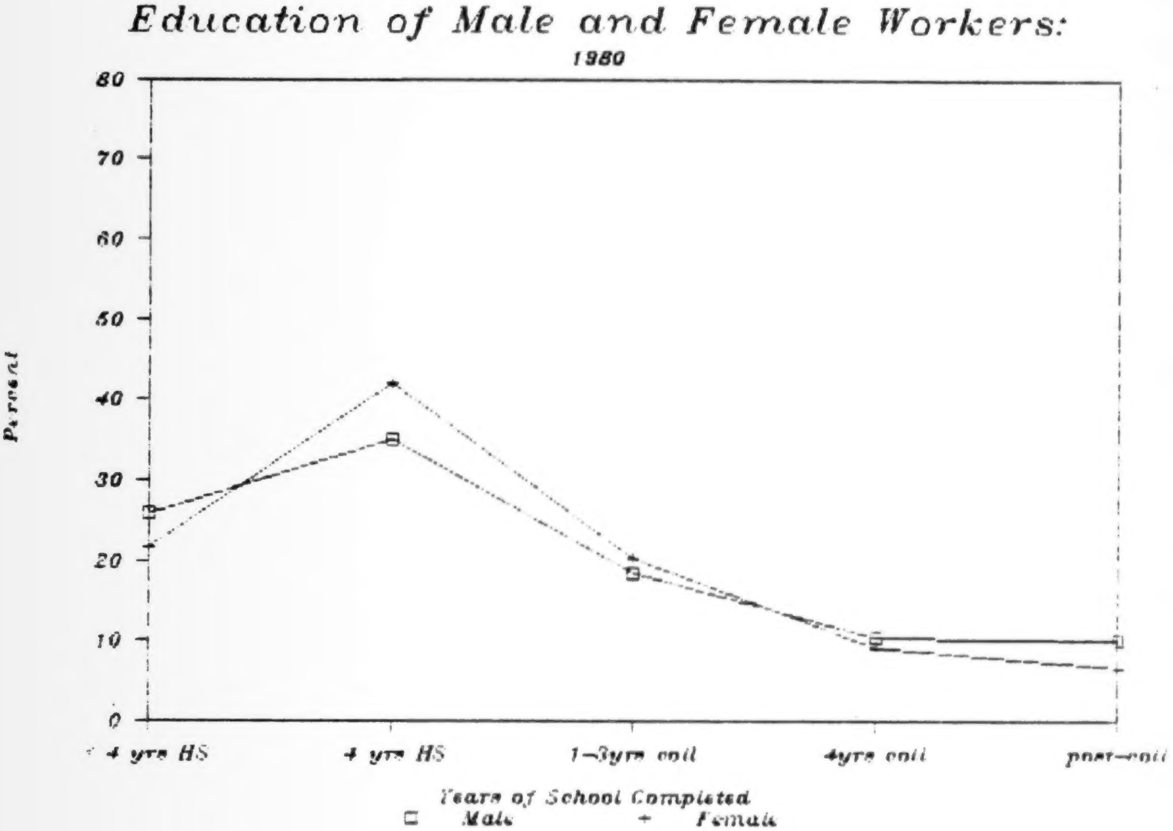
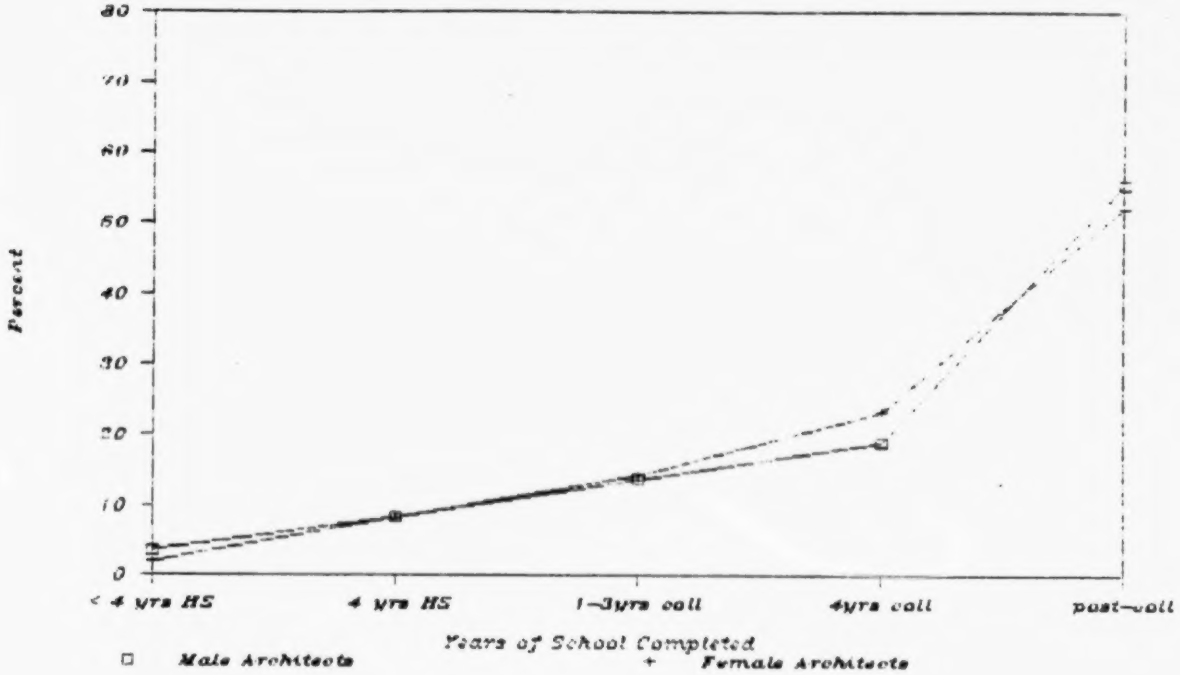

Education of Male and Female Workers:
1980
80
70
60
50
40
30
20
10
0
Percent
< 4 yrs HS
4 yrs HS
1–3yrs coll
4yrs coll
post–coll
Years of School Completed
□ Male
+ Female

Figure II.9

Education of Architects: 1980



Education of Designers: 1980

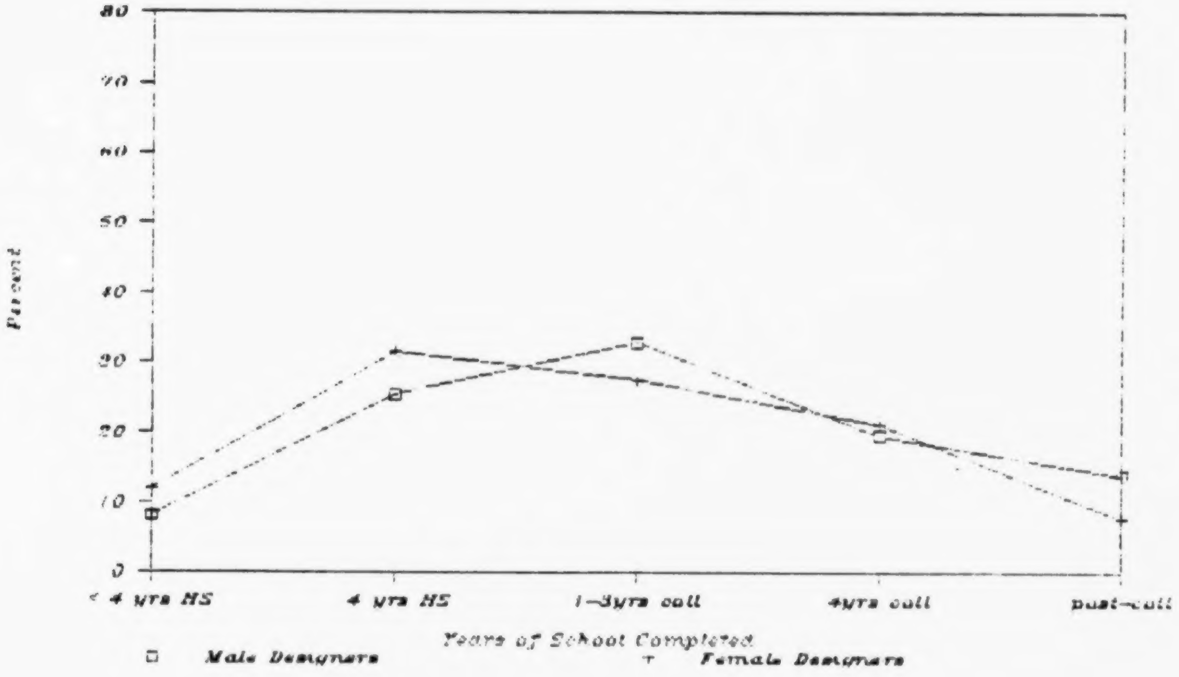
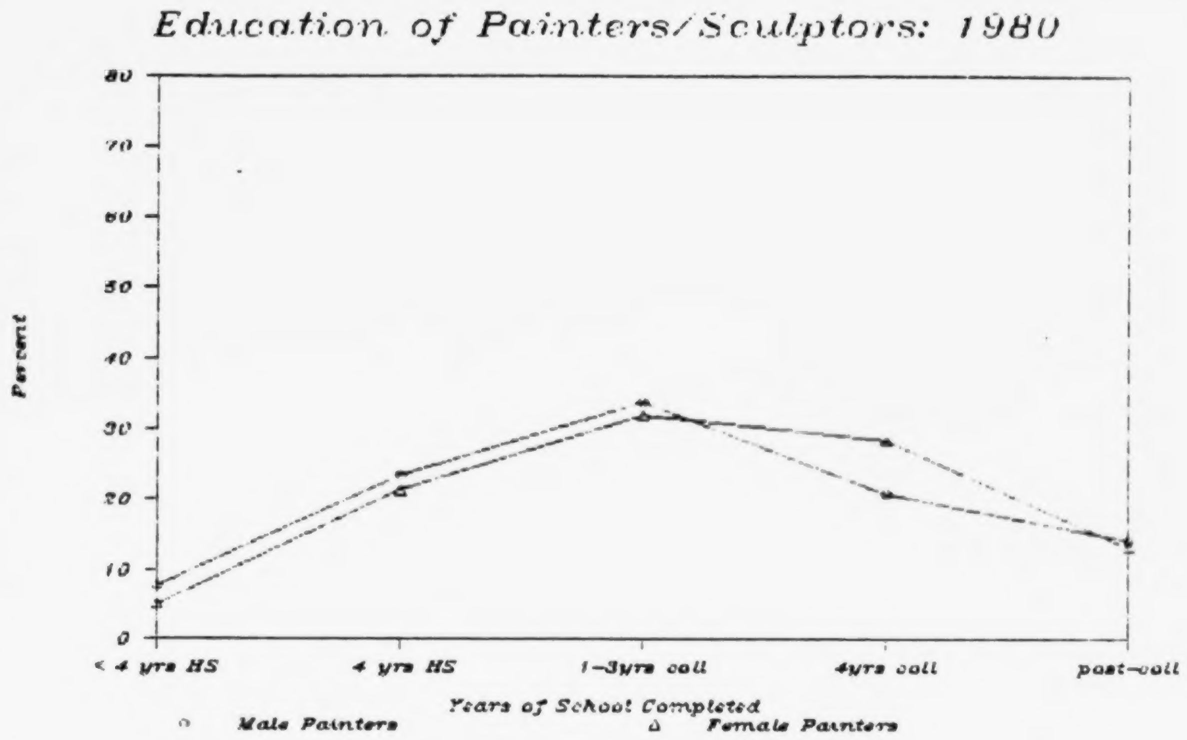


Figure II.10A



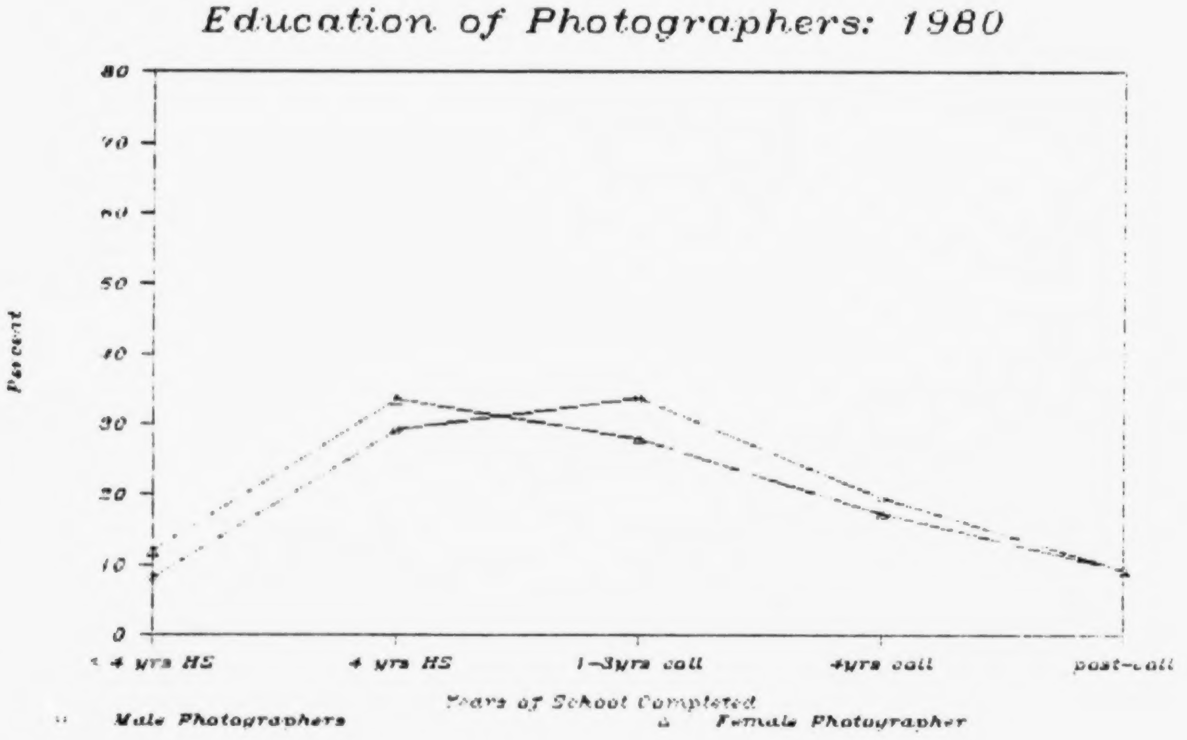
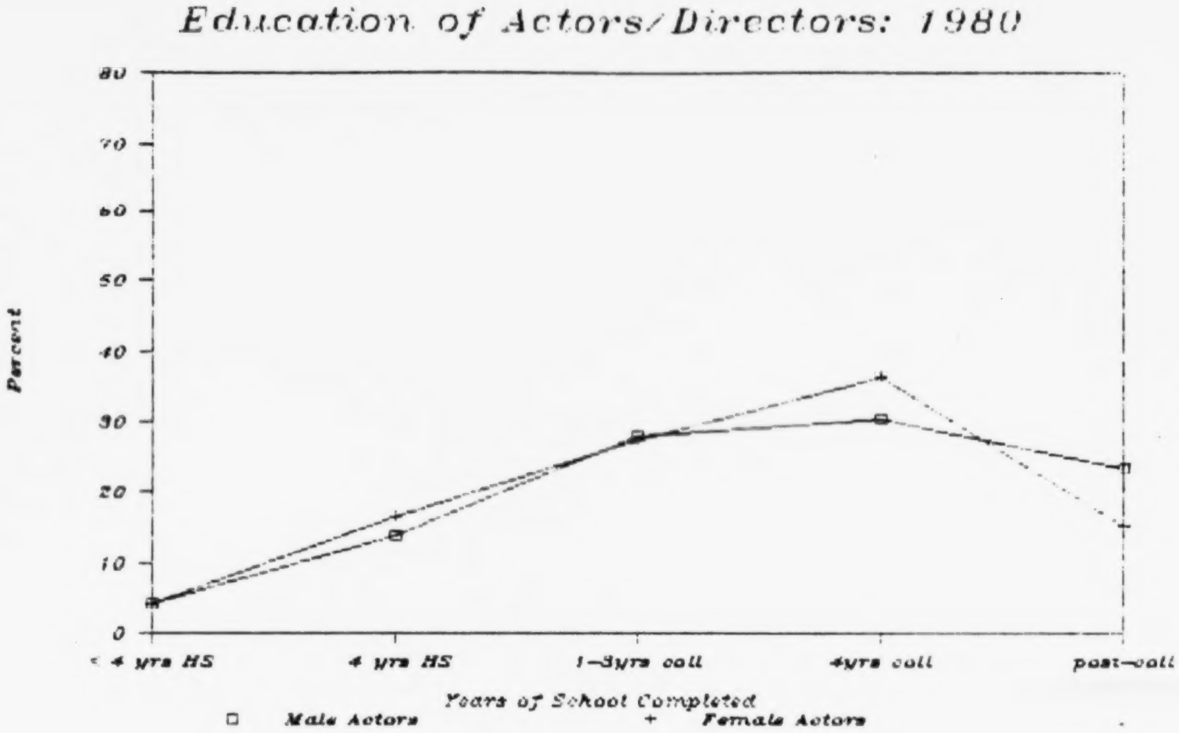


Figure II.10B



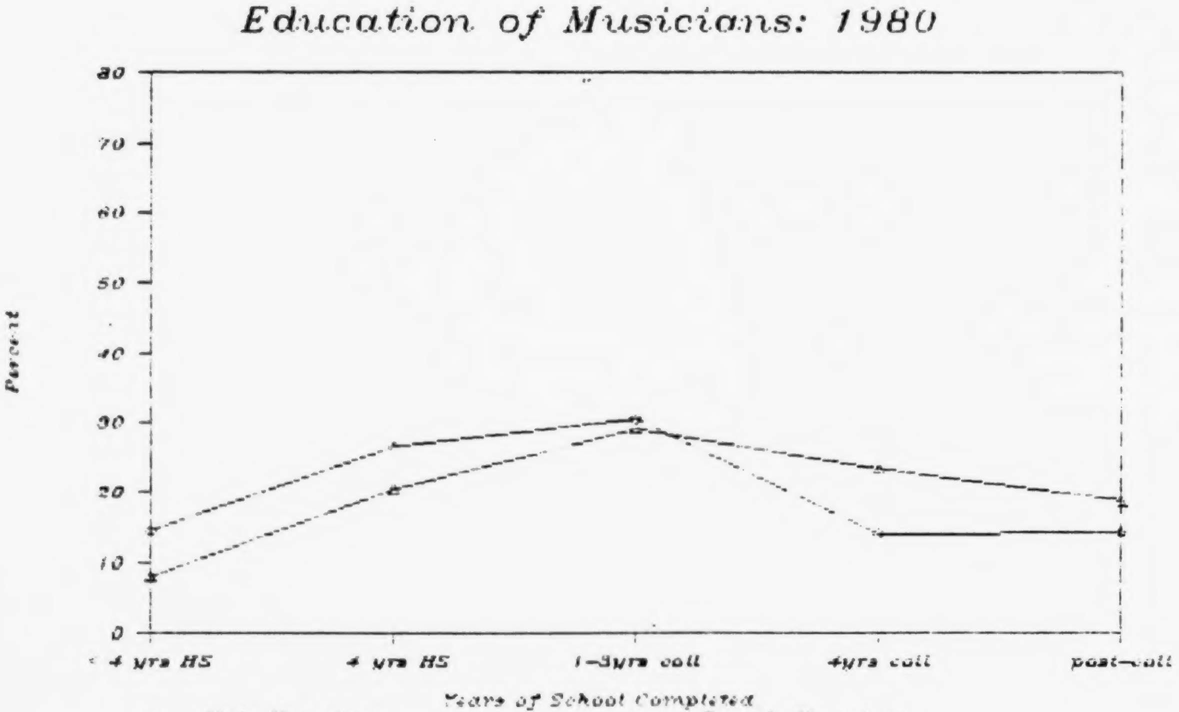
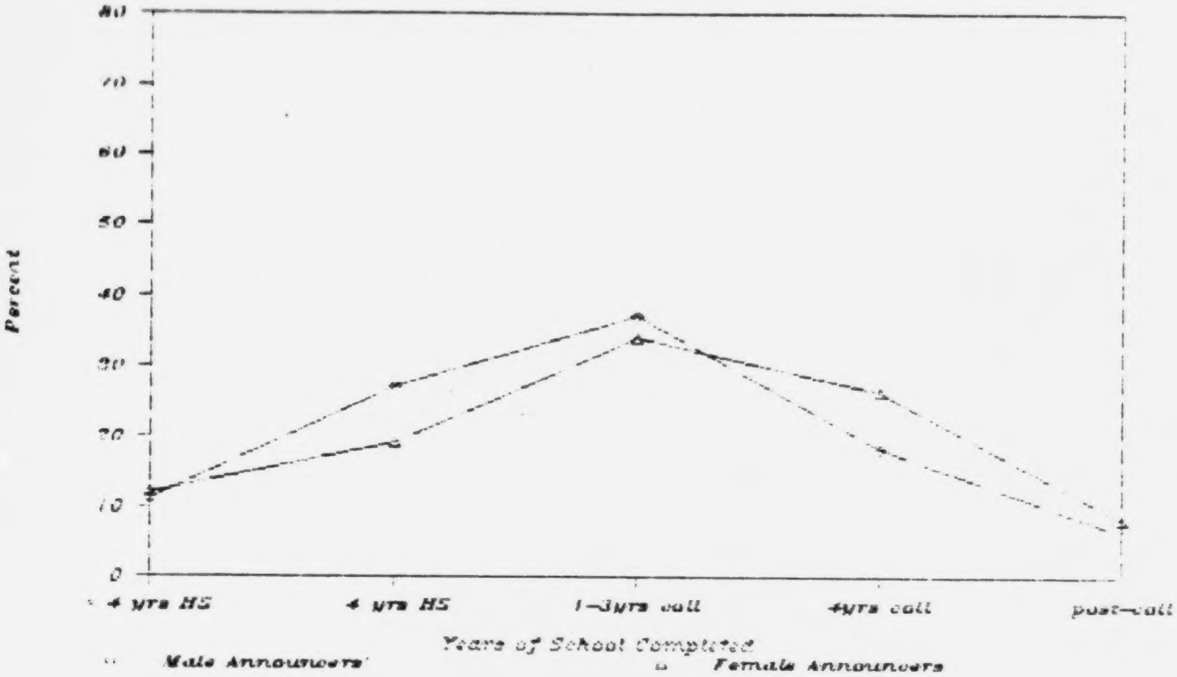


Figure II.10C

Education of Announcers: 1980



Education of Dancers: 1980

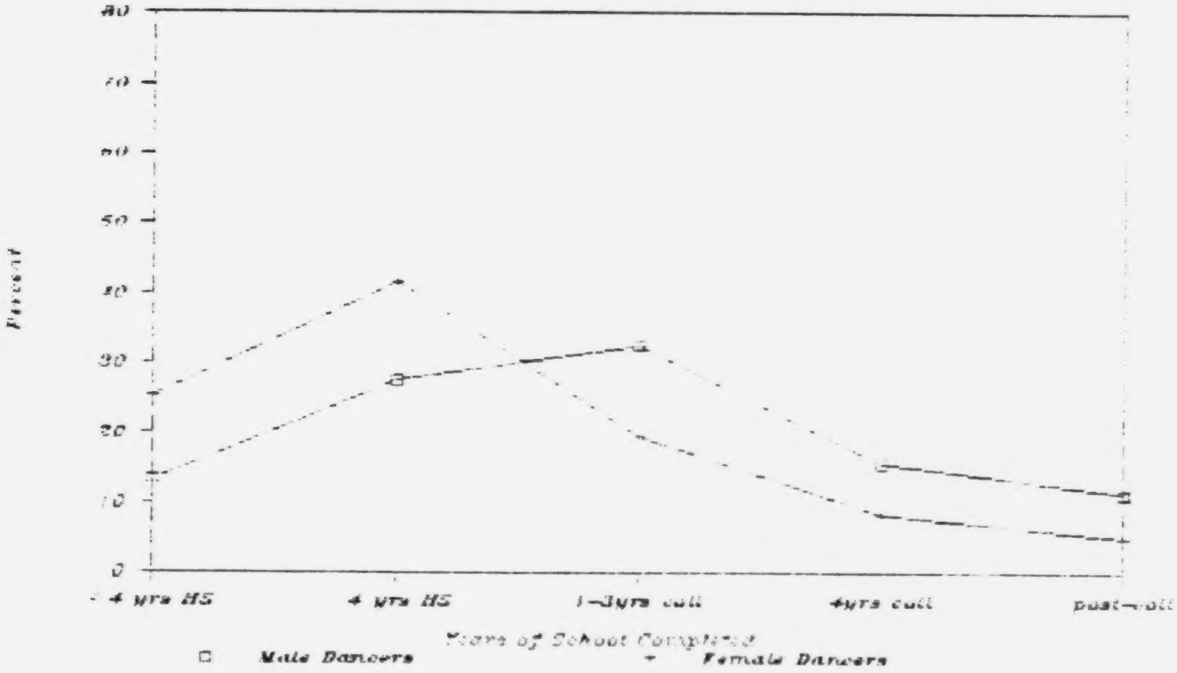
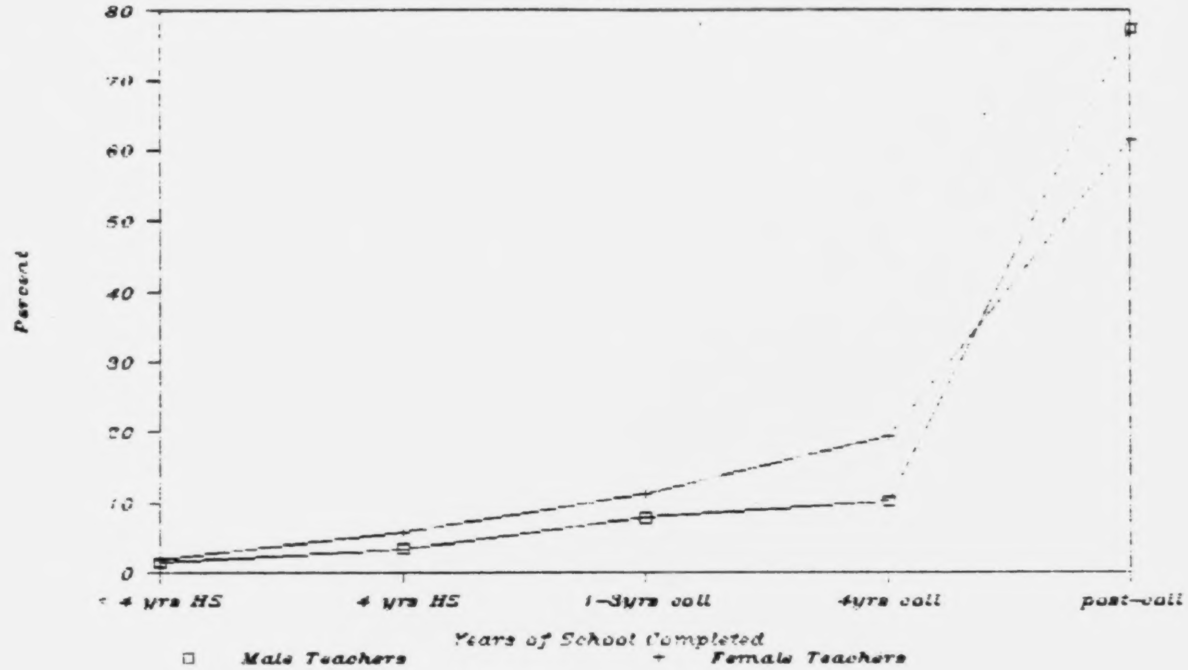


Figure II.10D

Education of Art/Drama/Music Teachers: 1980



Education of Authors: 1980

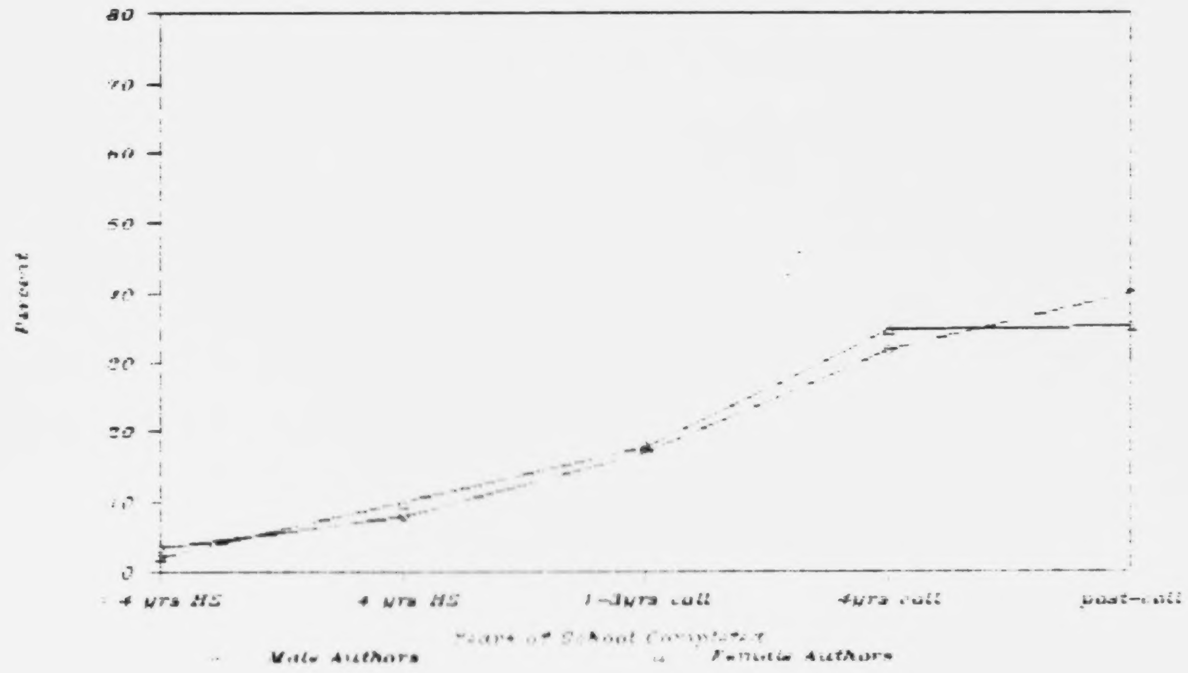


Figure II.10E

III. WOMEN ARTISTS: ECONOMIC WELL-BEING

The 1980 census found that women artists obtained relatively small economic rewards from their work. The median annual earnings in 1979 of all women artists totalled $6,200--half the women earned more than this amount but half earned less. Median earnings of women artists represented only 45 percent of the corresponding figure for men artists of $13,800. Moreover, median earnings of women artists were only 55 percent of the median earnings of all women professionals and 85 percent of the median earnings of all women workers.

This chapter examines the employment and earnings of women artists, searching for factors that explain their relatively low rate of economic return compared with other earners and seeking to assess the implications for their overall economic well-being. The analysis looks first at weeks and hours of work and weeks of unemployment to assess the extent to which women artists were relatively unemployed or underemployed compared with men artists and other working women. The analysis then looks more closely at earnings profiles and finally at total household income of women artists compared with men artists and with women in other fields.

Work Experience in 1979 of Women Artists

One-third of women artists in the 1980 census--36 percent--reported working full-time during the prior year, that is, working 50 to 52 weeks for 35 or more hours per week (see Table III.1). Another 13 percent worked all year, but on a part-time basis. At the other extreme, 23 percent of women artists worked less than half the year (fewer than 27 weeks). This profile of work experience was similar to that of all women workers, but differed dramatically from the profiles of men artists and all men workers. Almost two-fifths of men artists--58 percent--worked full-time during 1979 and only 14 percent worked less than half the year. Similarly, 62 percent of all men in the labor force worked full-time during 1979 and only 15 percent worked less than half the year.

Among women in the design and visual arts, painters and craft-artists and photographers showed work experience profiles that were similar to the profile of all women artists. During 1979, 39 percent of women painters and craft-artists and 37 percent of women photographers worked full-time all year, compared with 36 percent of all women artists. At the other extreme, 22 percent of women painters and craft-artists and 29 percent of women photographers worked less than half the year, compared with 23 percent of all women artists. In contrast, one-half of women architects--51 percent--worked full-time throughout 1979 and only 16 percent worked less than half the year. Women designers also exhibited a higher-than-average proportion working full-time the entire year--46 percent. However, 21 percent of women designers worked less than half the year, similar to the proportion among all women artists.

Men working in the visual arts showed greater propensities to work full-time throughout 1979 than did women--61 percent of men painters and craft-artists and 63 percent of men photographers worked a full schedule in 1979. Fully 75 percent of men designers and 77 percent of men architects worked full-time during 1979--more than the proportions among all men artists and all men workers of 58 and 62 percent, respectively.

Among performing artists, women announcers exhibited a work experience profile for 1979 that was similar to the profile of all women artists. In contrast to most other artist occupations, the profile for men announcers closely resembled the profile of women in this field rather than showing a markedly greater propensity for full-time work--41 and 50 percent of women and men announcers worked a full schedule during 1979, compared with 36 and 58 percent of all women and men artists.

In the field of acting and directing, both the women and the men were about as likely to work full-time as were other women and men artists--35 percent of women and 54 percent of men actors and directors had a full schedule in 1979. However, both sexes exhibited higher proportions who worked less than half the year--32 percent of women actors and directors worked 26 or fewer weeks in 1979 compared with 23 percent of all women artists, while 21 percent of men actors and directors worked less than half the year compared with 14 percent of all men artists. These figures suggest that there was one group of established, regularly employed actors and directors and another group of actors and directors who were at the margins of the field and were only intermittently employed.

The work experience profiles of dancers were very similar between women and men and very different from the profiles of other women and men artists. Only 21 percent of women dancers and 23 percent of men dancers worked full-time throughout 1979, while 31 percent of women dancers and 28 percent of men dancers worked less than half the year--the highest proportions among all artist occupations. Clearly, dancing even more than acting and directing included many persons who were only sporadically able to find work in their field.

Women and men musicians and composers also exhibited low percentages who worked full-time during 1979--only 10 percent of women musicians did so and 23 percent of men musicians. However, a large proportion of women musicians--30 percent--worked all year on a part-time basis in 1979. Recalling that over 40 percent of women musicians and composers worked for religious organizations, those women working part-time throughout 1979 may have included many church organists and choir members. Women musicians and composers were no more likely to work less than half the year than were all women artists. In contrast, men musicians and composers included 26 percent who worked less than half the year--about the same percentage as women musicians and other women artists, but higher than the corresponding figure among all men artists, only 14 percent of whom worked 26 or fewer weeks during 1979.

Both women and men artist instructors included relatively small proportions--17 and 36 percent, respectively--who worked full-time throughout 1979. However, close to 30 percent of the women and the men teaching arts at the college level worked 40 to 49 weeks, which, on an academic schedule, is the equivalent of full-time employment. Characteristically, men artist instructors were more likely to work full-time throughout the year than were women in the field; the latter included a high proportion--29 percent--who worked 27 to 39 weeks.

Finally, women and men authors exhibited work experience profiles that were similar to the profiles of all men and women artists. However, women and men authors who worked all year were somewhat less likely to work on a full-time basis than were other women and men artists.

A closer analysis of part-time versus full-time employment during 1979 shows several distinctive patterns in the data. First, women and men in all artist occupations and in the work force as a whole exhibited a strong association between weeks and hours worked during the year--the greater the number of weeks worked, generally the higher the proportion who worked on a full-time schedule of 35 or more hours per week (see Table III.2). However, within each category of weeks worked for each occupation, the men in the field, with a few exceptions, were more likely to work on a full-time basis than were the women. The exceptions were announcing and dance, where women within each weeks worked category were as likely to work full-time as men. Finally, both women and men artists within each weeks worked category were less likely to work full-time compared with all women and men workers.

Looking at specific artist occupations, women architects were much more likely to work full-time within each weeks worked category than were other women artists. Among women architects who worked 50 to 52 weeks, 89 percent worked a full schedule; among those who worked 27 to 49 weeks, 71 percent worked full-time; and, among those who worked 1 to 26 weeks, 72 percent worked full-time. The corresponding figures for all women artists were 73, 49, and 41 percent who worked full-time. Women actors and directors were also more likely to work full-time within each weeks worked category than were other women artists. Women announcers exhibited a somewhat higher propensity for full-time work as well. In contrast, women musicians and composers were much less likely to work full-time within each weeks worked category than were other women artists. Only 25 percent of women musicians and composers who worked 50 to 52 weeks worked a full schedule, as did only 20 percent of those who worked 27 to 49 weeks and 21 percent of those who worked 1 to 26 weeks. Women artist instructors also were less likely to work full-time than were other women artists.

Higher percentages of women artists working both fewer weeks and fewer hours compared with men artists undoubtedly helps explain why the median earnings of women artists amounted to only 45 percent of the median for men. However, the data do not permit assessing the extent to which fewer weeks and hours worked among women represented a preference on the part of the worker versus inability to find more work.

Looking at weeks unemployed during 1979 may help answer the question of whether women artists voluntarily or involuntarily supplied fewer hours of work than did men artists, given that the definition of unemployment in the census is that of not working but actively seeking work. As it turns out, about the same proportion of women as of men artists experienced 5 or more weeks of unemployment during 1979--18 versus 17 percent (see Table III.3). Comparing women artists in specific occupations, women architects and artist instructors were least likely to experience 5 or more weeks of unemployment, while women actors and directors and dancers were most likely to be unemployed at least 5 weeks during 1979. Compared with men, however, women architects were more likely than their male counterparts to have a spell of unemployment lasting at least a month--13 percent of women architects were unemployed 5 or more weeks in 1979 compared with only 7 percent of men. Women actors and directors were also more likely than men in this field to experience significant unemployment--fully 40 percent of women actors and directors were unemployed 5 or more weeks in 1979 compared with 28 percent of men. In contrast, women dancers and musicians and composers were less likely than men in these fields to experience significant unemployment--30 percent of women dancers were unemployed 5 or more weeks in 1979 compared with fully 44 percent of men, as were 17 percent of women musicians and composers compared with 31 percent of men.

Earnings Profiles of Full-Time Women Artists

The analysis now turns directly to examining median earnings and earnings distributions of women artists compared with men artists and with women professionals and other workers. The first question to address is whether women receive the same rate of return as men for the same amount of work. This analysis is restricted to the subgroup of women and men artists who worked the entire year of 1979 on a full-time schedule--36 percent of the women and 58 percent of the men.[1]

The median earnings in 1979 of full-year, full-time women artists amounted to $10,900. Median earnings of full-time professional women in 1979 were $13,200, or about one-fourth higher than the median for full-time women artists; while the median earnings of all full-time working women in 1979 were $10,100--slightly lower than the median for full-time women artists (see Table III.4). Strikingly, all three groups of women--artists, professionals, and total workers--earned only about 60 percent of the corresponding figures for men, despite the fact that both women and men in this part of the analysis worked a full schedule in 1979.

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[1] The best measure for comparison of relative rates of return would be median or average hourly earnings, rather than median annual earnings for full-year, full-time workers. However, hourly earnings are not ascertained directly in the census but rather must be calculated based on dividing annual earnings by the product of weeks worked during the year and usual hours worked per week. The results of such a calculation are probably no more reliable than making direct comparisons, as is done here, between median annual earnings of persons working the same full-year, full-time schedule.

Looking at specific artist occupations, full-time women architects, artist instructors, and actors and directors had median earnings in 1979 that exceeded the median of all full-time women artists by factors of 34 to 45 percent. In contrast, full-time women photographers, musicians, and composers, and dancers had median earnings that were 12 to 22 percent below the median of all full-time women artists. Looking at differences between the sexes, most categories of full-time women artists had median earnings in 1979 that represented 65 to 75 percent of median earnings for their male counterparts--above the 60 percent figure for women artists as a whole. Women announcers, actors and directors, and artist instructors were the most well-off in this regard, followed by women musicians and composers and authors. In contrast, median earnings of full-time women designers were only 55 percent of the median for men in the design field, while the median earnings of full-time women dancers were 61 percent of the median for their male counterparts.

Looking at the full distribution of earnings for women and men artists who worked a full schedule throughout 1979, 13 percent of the women compared with 6 percent of the men made less than $5,000 for the year (see Table III.5 and Figure III.1). In contrast, only 13 percent of the women but fully 43 percent of the men artists made over $20,000. The earnings distribution for full-time women artists peaked at the category of $5,000 to $10,000--32 percent of the women had earnings in this range. In contrast, the peak earnings category for full-time men artists was the category of $20,000 to $30,000--26 percent of the men had earnings in this range.

Looking at artist occupations, full-time women architects and actors and directors had the smallest proportions earning less than $5,000 in 1979--only 6 percent and 7 percent, respectively, compared with 13 percent of all full-time women artists. Full-time women actors and directors also had high proportions with earnings in the $20,000 to $30,000 range--17 percent--and with earnings over $30,000--10 percent--compared with 9 percent and 4 percent of all full-time women artists. Full-time women architects, on the other hand, had the highest proportion--19 percent--with earnings in the range of $20,000 to $30,000, but a no higher-than-average proportion with earnings over $30,000.

Full-time women artist instructors and authors also had high proportions earning $20,000 to $30,000, but the authors also had one of the highest proportions with earnings in the lowest category of under $5,000--fully 26 percent of full-time women authors earned less than this amount in 1979. Full-time women musicians and composers and dancers included sizeable proportions in the lowest earnings category as well--25 percent and 17 percent, respectively. The earnings profiles of full-time women designers, painters and craft-artists, photographers, and announcers resembled those of all women artists, with a peak in the $10,000 to $15,000 range.

Although artist occupations exhibited different profiles of earnings in 1979, the profiles for the full-time women versus the full-time men in each occupation showed the same general relationship. Typically, the profile for full-time men artists in each category showed higher percentages in the higher earning ranges compared with the women.

The Earnings Gap Between Women and Men Artists: Search for Explanations

Is there any explanation for the generally higher earnings of men artists who worked a full schedule in 1979 compared with women artists who put in the same amount of work? The analysis looked at median earnings of full-time women and men artists by age group, level of educational attainment, geographic region, and artist occupation.

Typically, workers with more work experience earn more until they come close to retirement age. Using age as a proxy for experience, full-time men artists showed the expected pattern--median earnings of full-time men artists in 1979 rose from $10,500 for men age 16 to 24 to a peak of $23,900 for men in the prime earning years of 45 to 54, dropping back to $17,100 for men age 65 and older (see Table III.6). Full-time women artists did not show this pattern. It is true that median earnings were lowest for those full-time women artists in the youngest and also the oldest age categories, but median earnings peaked at $12,000 for relatively young women age 25 to 34 and dropped back thereafter.

It may be that women in the range from age 35 to 64 did not have the work experience that their age would suggest; they may have spent considerable time out of the labor force. The available census data do not address this question directly. However, they certainly suggest that, over time, women have been not only moving into but staying in the labor force in larger proportions. Hence, one would expect the earnings profiles of women and men artists by age to become more similar over time. However, data on median earnings in 1969 from the 1970 census (see Table III.7) show the typical profile for full-time men artists of median earnings rising to a peak in the age range 45 to 54 but the same flat profile for women as in 1980. Indeed, the ratios of women to men artists' median earnings were actually better for the older age groups in 1969 than ten years later--for example, the ratio of median earnings for full-time women compared with full-time men artists age 45 to 54 was 58 percent in 1969 but only 46 percent in 1979.

Looking at median earnings by years of education, both women and men full-time artists experienced earnings gains with higher levels of educational attainment (see Table III.6). Moreover, median earnings for full-time women artists in 1979 increased from 55 percent of the median for their male counterparts for those artists who had less than 4 years of high school to 67 percent for those artists who completed 4 years of college. This increase is not large, however, and the pattern did not continue for artists with 1 or more years of post-college graduate work--the median earnings of full-time women artists with this much education were only 63 percent of the median earnings for their male counterparts. The data for 1969 from the 1970 census show similar patterns (see Table III.7).

Full-time artists, including both women and men, who worked in the Northeast had the highest median earnings and those who worked in the South the lowest median earnings in 1979 (see Table III.6). The median earnings of full-time women artists represented a somewhat higher proportion of the median of their male counterparts in the Northeast compared with the other regions.

The analysis has determined that median earnings of women artists in 1979 who were age 25 and older, except for those of retirement age, exceeded the median earnings for the youngest age category of women. Median earnings of women artists also increased with educational attainment. Finally, they varied by region of the country. It is also the case that full-time women artists in 1980 differed from full-time men artists in their profiles by age, education, and region--the women on balance were younger and less well educated than the men.[2] The women were also somewhat less likely to live in the Northeast and more likely to live in the South. These differences, all of which are in the direction of proportionately more women than men being in groups with lower earnings, could partly explain why the median earnings of full-time women artists were only 60 percent of the median for full-time men artists. They could not fully account for the gap between women's and men's median earnings, however, given the gaps for every age, education, and regional subgroup that were such a striking finding of the analysis.

Indeed, recalculating women artists' median earnings, assuming the same age, education, and regional profiles as those of men artists, has relatively little impact on the earnings gap. Assuming that women had the same age profile as men would increase their median earnings from 59.9 percent to 61.2 percent of the median for men. Assuming that women had the same educational profile as men would increase their median earnings from 59.9 percent to 61.8 percent of the median for men, while assuming the same regional profile would result in the median for women artists representing 60.5 percent of the median for men.

Earlier analysis documented differences in median earnings among artist occupations and differences in the extent to which women and men worked in each artist occupation. Artist occupations with smaller proportions of women tended to have higher ratios of women's to men's median earnings (see Tables II.2 and III.4). Hence, differences in the occupational and associated earnings structures for women and men artists could also perhaps explain part of the earnings gap. Recalculating women artists' median earnings on the assumption that they had the same distribution by occupation as men would result in the median for women representing 64.7 percent of the median for men. Hence, occupational structure had the most impact of any of the variables examined, although its impact was also quite small.

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[2] The data for full-time women and men artists on age, education, and region of residence, which are similar to those for all women and men artists (see Chapter II), are not shown but are available in the separately bound volume of detailed tabulations.

It remains the case that there are no ready explanations that can be developed with census data for the differences in median earnings between women and men artists who worked basically the same full-time schedule in 1979. This conclusion accords with the findings of a recent Census Bureau study that modeled differences in average hourly earnings between men and women workers in 1984.[3] This study, based on detailed data from the 1984 Survey of Income and Program Participation, found that average hourly earnings of women workers age 21 to 64 were 68 percent of the corresponding wage rate for men.[4] The ratio of women's to men's hourly earnings did not vary by educational attainment, while the gap between women's and men's earnings increased with greater age.

A multivariate analysis looked at the relationship of over 40 variables to hourly earnings and sought to explain the earnings gap between men and women workers. The analysis found that women workers indeed tended to have less work experience than men and that differences in work experience accounted for 22 percent of the earnings gap between women and men high school and college graduates and 14 percent of the earnings gap between women and men workers who did not finish high school. Differences in field of study accounted for another 13 percent of the earnings gap between women and men workers with a B.A. or higher degree (more men than women studied law, medicine, engineering and other fields that had higher-than-average earnings). Differences in the proportion of women and men working in skilled trades accounted for 13 percent of the earnings gap between women and men workers who lacked a high school diploma. Hourly earnings were negatively correlated with the proportion of women in an occupation, and the fact that many more women worked in female-dominated occupations and vice versa for men accounted for fully 30 percent of the earnings gap between women and men who had no more than a high school education and 17 percent of the earnings gap between women and men college graduates. Other variables, such as ethnicity, place of residence, and health status, accounted for a small additional proportion of the earnings gap. However, 40 percent of the earnings gap between women and men with no more than a high school education and 35 percent of the earnings gap between women and men college graduates were not explained by measured differences in human capital characteristics or by measured aspects of occupational structure.

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[3] U.S. Bureau of the Census, Male-Female Differences in Work Experience, Occupation, and Earnings: 1984, Current Population Reports, Household Economic Studies, Series P-70, No. 10 (Washington, D.C., 1987), pp. 6-10.

[4] The Survey of Income and Program Participation contains a wealth of data on employment and earnings and other characteristics of the population that are far more extensive than the data collected in the census. However, the survey size is too small--under 20,000 households--to permit analysis by occupation except for the largest groups.

Earnings Profiles of All Women Artists

The data clearly show a greater propensity of women artists to work fewer weeks and fewer hours compared with men artists, although it is not clear how much of the difference was voluntary or involuntary. The data also show that even women working a full-time schedule tended to obtain a smaller economic return on their work. These factors together produced substantial disparities in the earnings of all women who worked 1 or more weeks in the arts in 1979 and their male counterparts (see Table III.8 and Figure III.2). Over two-fifths of all women artists earned less than $5,000 in 1979 from their work compared with only one-fifth of all men artists. In contrast, only 7 percent of all women artists earned more than $20,000 compared with fully 31 percent of all men artists. The shapes of the earnings profiles for women and men in each artist occupation relative to the profiles for all women and men artists were similar to the relationships seen earlier for full-year, full-time women and men artists.

Household Income of All Women Artists

A last question to consider is the relative economic well-being of the households and families to which women and men artists belong. It is troubling that full-time women artists obtained lower economic rewards for their work in 1979 than did full-time men artists. It would be yet more troubling if the households of women artists were less well-off compared with the households of men artists because of differences in the rate of return to the work of the artist together with differences in terms of part-time versus full-time work. The analysis in this section looks at patterns of artists' earnings and household income by the role of the artist in the household--as the husband or wife in a married-couple household, as the head of a single-parent family household, as the head of a nonfamily household, and as another member of the household (child or other relative of the head or nonrelative).

Married women artists earned relatively little from their own work in 1979--almost three-quarters earned less than $10,000 and only 7 percent earned more than $20,000. In contrast, married men artists showed a much brighter earnings picture--only one-quarter earned less than $10,000 from their work in 1979 and over two-fifths earned more than $20,000. However, taking into account all sources of income, the households of both women and men married artists were relatively well-off. Only 6 percent of married women artists' households and 8 percent of married men artists' households had total household income less than $10,000, while 72 percent of the women's and 68 percent of the men's households had more than $20,000 in total household income (see Table III.9 and Figures III.3 and III.4).

The data suggest that married women artists--who represented 52 percent of all women artists (see Table III.10)--may have included a large proportion who worked voluntarily on a part-time basis and whose earnings were not critical to the household income picture. The earnings of married men artists--who represented 56 percent of all men artists--appeared more important in boosting household income levels.

Another 7 percent of women artists but only 3 percent of men artists were single-parent heads of family households, for which they were presumably the main provider. The men artists who headed single-parent families were somewhat less well-off in terms of their own earnings and, hence, in terms of total household income compared with men artists who headed married-couple households. However, one-third of men single-parent artists earned over $20,000, and over one-half of their households had more than $20,000 in total income. On the other hand, women single-parent artists were much less well-off than their married counterparts. It is true that proportionately fewer women single-parent artists earned less than $10,000 compared with married women artists and proportionately more earned over $20,000. However, one-third of the households of women single-parent artists had under $10,000 of total income compared with only 6 percent of the households of married women artists, while only one-third of the single-parent households headed by women artists had total income over $20,000 compared with almost three-quarters of the married-couple households.

Over one-quarter of women and men artists--27 and 28 percent, respectively--headed nonfamily households. The men artists in this category were less well-off than either married or single-parent men artists with regard both to their own earnings and their total household income. The women artists in this category showed similar patterns of earnings and total household income to those of women single-parent artists--both categories of women artists were less well-off than their married counterparts. However, because nonfamily households are typically smaller than family households and often include only one person, it may well be that the per capita income of nonfamily households headed by women and men artists compared favorably with that of married couple households headed by artists.

Finally, about 13 percent of women and men artists were in the category of "other" household member, including relatives and nonrelatives of the household head. These women and men artists earned relatively little from their own work--83 percent of other women artists and 76 percent of other men artists earned less than $10,000, about the same proportion as among married women artists. However, as was true for married women artists, the households of other women and men artists were relatively well off--only 16 percent of other women artists' households and 8 percent of other men artists' households had less than $10,000 total income, while 58 percent of the women's households and fully 73 percent of the men's households had over $20,000 total income.

Clearly, single-parent women artists and, to a lesser extent, women and men artists heading nonfamily households were less well-off than were married artists or those in the other household member category. Among artist occupations, women dancers included the highest proportion of single parents--11 percent compared with 7 percent among all women artists (see Table III.10). Women and men performing artists--specifically women and men actors and directors and dancers, women announcers, and men musicians and composers--included high proportions who headed nonfamily households. Men and women authors and women architects also included high proportions in this category. Further analysis would be useful to determine more clearly the relative economic well-being of the different kinds of households that include women and men artists and to determine the contributions that women and men artists make to their households through their artistic work.

TABLE III.1. Work Experience During 1979 of Artists by Occupation and All Workers, by Sex, Percent Distribution

	Weeks Worked in 1979					
	50-52		40-49	27-39	14-26	0-13
	35+hrs.	<35 hrs.				
All Artists						
Women	35.7%	13.4%	17.2%	10.6%	10.8%	12.4%
Men	58.2	6.8	13.9	7.0	7.1	6.9
Architects						
Women	51.4	6.3	17.7	8.9	8.5	7.3
Men	76.8	2.5	10.2	3.8	3.5	3.2
Designers						
Women	46.4	8.5	15.2	8.9	9.9	11.0
Men	74.5	2.8	9.7	4.2	4.3	4.4
Painters/craft-artists						
Women	39.0	12.6	16.6	10.3	9.9	11.6
Men	60.6	5.7	14.4	6.3	6.2	6.7
Photographers						
Women	36.8	9.9	14.5	10.2	14.2	14.4
Men	62.9	5.7	13.0	5.9	6.5	6.1
Actors/directors						
Women	34.7	5.2	16.7	11.7	15.5	16.1
Men	53.8	3.7	12.0	9.7	10.0	10.8
Announcers						
Women	41.0	12.0	17.9	8.3	10.3	10.5
Men	49.9	13.3	13.0	8.2	8.4	7.2
Dancers						
Women	21.3	9.7	22.7	15.4	14.6	16.2
Men	23.2	8.1	21.9	18.8	11.3	16.9
Musicians/composers						
Women	10.2	30.1	21.4	13.2	11.2	13.8
Men	22.7	17.1	22.1	12.4	14.0	11.7
Artist instructors						
Women	16.8	7.5	29.1	29.1	9.7	7.6
Men	36.3	8.3	29.5	15.4	5.9	4.6
Authors						
Women	30.8	15.4	17.9	9.0	11.0	15.9
Men	47.7	10.5	15.7	7.1	7.1	11.8
All workers						
Women	40.1	9.5	14.3	10.4	11.7	14.0
Men	61.7	3.9	12.5	6.7	7.3	7.8

SOURCE: For artists, tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract; for all workers, U.S. Bureau of the Census, 1980 Census of Population, Volume I, Chapter D, Detailed Population Characteristics, Part 1, U.S. Summary (PC80-1-D1-A): Table 273. Comparable published tabulations are not available for professional workers.

NOTE: Percentages for all workers include employed and unemployed in the labor force in 1979; percentages for artists include employed and experienced unemployed in the civilian labor force as of 1980.

TABLE III.2. Part-Time Versus Full-Time Work Experience During 1979 of Artists by Occupation and All Workers, by Sex

Weeks Worked in 1979:	50-52		27-49		1-26	
Percent Usually Working:	Full-Time	Part-Time	Full-Time	Part-Time	Full-Time	Part-Time
Artists						
Women	72.7%	27.3%	49.0%	51.0%	41.2%	58.8%
Men	89.6	10.4	63.2	36.8	52.8	47.2
Architects						
Women	89.0	11.0	71.2	28.8	71.6	28.4
Men	96.8	3.2	82.9	17.1	67.8	32.2
Designers						
Women	84.6	15.4	53.7	46.3	44.0	56.0
Men	96.4	3.6	80.7	19.3	72.6	27.4
Painters/craft-artists						
Women	75.5	24.5	50.9	48.1	43.8	56.2
Men	91.4	8.6	68.8	31.2	61.5	38.5
Photographers						
Women	78.9	21.1	58.0	42.0	44.2	55.8
Men	91.7	8.3	68.9	31.1	58.5	41.5
Actors/directors						
Women	87.0	13.0	63.7	36.3	47.9	52.1
Men	93.5	6.5	73.1	26.9	54.1	45.9
Announcers						
Women	77.4	22.6	59.7	40.3	51.4	48.6
Men	78.9	21.1	61.4	38.6	52.7	47.3
Dancers						
Women	68.6	31.4	56.4	43.6	46.1	53.9
Men	74.0	26.0	55.4	44.6	52.6	47.4
Musicians/composers						
Women	25.3	74.7	19.7	80.3	21.4	78.6
Men	57.0	43.0	36.8	63.2	33.1	66.9
Artist instructors						
Women	69.1	30.9	37.8	62.2	27.7	72.3
Men	81.4	18.6	62.8	37.2	38.0	62.0
Authors						
Women	66.7	33.3	50.8	49.2	35.3	64.7
Men	82.0	18.0	63.2	36.8	60.0	40.0
All workers						
Women	80.8	19.2	62.5	37.5	49.0	51.0
Men	94.0	6.0	80.4	19.6	63.6	36.4

SOURCE: See Table III.1

NOTE: See Table III.1. Full-time is 35 or more hours per week; part-time is less than 35 hours per week.

TABLE III.3. Unemployment Experience During 1979 of Artists by Occupation by Sex, Percent Distribution

	Weeks Unemployed in 1979		
	0-4	5-26	27-52
Artists			
Women	81.9%	10.1%	8.0%
Men	83.5	10.3	6.2
Architects			
Women	86.6	9.1	4.3
Men	93.1	4.9	2.0
Designers			
Women	85.1	8.3	6.6
Men	89.5	6.8	3.7
Painters/craft-artists			
Women	83.0	9.4	7.6
Men	85.1	9.0	5.9
Photographers			
Women	80.0	11.3	8.7
Men	85.7	9.2	5.1
Actors/directors			
Women	60.5	22.2	17.3
Men	71.7	15.7	12.6
Announcers			
Women	82.2	11.2	6.6
Men	83.3	11.4	5.3
Dancers			
Women	70.1	18.7	11.2
Men	56.2	25.0	18.8
Musicians/composers			
Women	82.9	10.1	7.0
Men	68.5	19.8	11.7
Artist instructors			
Women	87.7	7.4	4.9
Men	89.7	7.3	3.0
Authors			
Women	80.2	9.4	10.4
Men	80.5	8.9	10.6

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

NOTE: The category 27-52 weeks unemployed includes persons who reported no work in 1979, who may have been unemployed or not in the labor force. Again, the percentages for artists include employed and experienced unemployed as of 1980.

TABLE III.4. Median Earnings in 1979, Ratio of Female to Male Median Earnings, and Ratio of Female to Female Artists' Median Earnings for Artists by Occupation, Professionals, and All Workers, by Work Experience by Sex

	Worked in 1979			Worked All Year,Full-Time		
	Median	Ratio of Women		Median	Ratio of Women	
		to Men	to Women Artists		to Men	to Women Artists
Artists						
Women	$ 6,183	0.45	1.00	$10,870	0.60	1.00
Men	13,839			18,140		
Architects						
Women	11,264	0.55	1.82	15,725	0.68	1.45
Men	20,338			23,156		
Designers						
Women	6,604	0.38	1.07	10,640	0.55	0.98
Men	17,230			19,265		
Painters/craft-artists						
Women	6,214	0.50	1.01	10,615	0.68	0.98
Men	12,463			15,576		
Photographers						
Women	5,712	0.46	0.92	9,601	0.65	0.88
Men	12,346			14,813		
Actors/directors						
Women	9,911	0.67	1.60	14,536	0.74	1.34
Men	14,764			19,775		
Announcers						
Women	6,596	0.74	1.07	9,905	0.75	0.91
Men	8,878			13,190		
Dancers						
Women	5,428	0.68	0.88	8,517	0.61	0.78
Men	8,001			13,959		
Musicians/composers						
Women	3,146	0.43	0.51	9,064	0.70	0.83
Men	7,244			12,983		
Artist instructors						
Women	7,235	0.43	1.17	15,140	0.73	1.39
Men	16,945			20,827		
Authors						
Women	5,093	0.43	0.82	11,216	0.69	1.03
Men	11,828			16,235		
Professionals						
Women	11,172	0.56	1.81	13,801	0.62	1.27
Men	19,918			22,266		
All workers						
Women	7,237	0.50	1.17	10,134	0.59	0.93
Men	14,422			17,107		

SOURCE: For artists, tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract; for professionals and all workers, U.S. Bureau of the Census, *1980 Census of Population*, Volume I, Chapter D, *Detailed Population Characteristics*, Part 1, *U.S. Summary* (PC80-1-D1-A): Table 281.

NOTE: All-year is 50-52 weeks worked; full-time is 35 or more hours per week worked. Earnings include salaries and net self-employment income.

TABLE III.5. Earnings of Artists Who Worked Full-Year, Full-Time in 1979, by Occupation by Sex, Percent Distribution

	Under $5,001	$5,001-10,000	$10,001-15,000	$15,001-20,000	$20,001-30,000	$30,001 & Over
All Full-Year, Full-Time Artists						
Women	12.8%	32.4%	27.8%	14.0%	9.3%	3.7%
Men	5.5	12.0	20.1	19.9	25.6	17.1
Architects						
Women	5.8	14.2	25.4	31.7	18.8	4.2
Men	2.3	4.9	12.8	19.9	32.1	28.0
Designers						
Women	11.2	35.3	26.3	13.5	9.6	4.0
Men	3.4	9.2	18.4	22.2	31.2	15.6
Painters						
Women	14.1	31.7	34.6	12.0	6.2	1.5
Men	8.6	14.2	24.8	21.0	20.7	10.8
Photographers						
Women	13.6	40.0	30.8	9.0	3.7	2.8
Men	7.7	15.7	27.6	20.3	19.8	8.9
Actors/dirs.						
Women	7.2	16.6	28.9	21.0	16.9	9.5
Men	4.0	10.1	20.1	16.4	22.1	27.1
Announcers						
Women	9.5	41.4	26.3	10.6	8.4	4.0
Men	3.8	27.6	29.1	15.1	11.7	12.6
Dancers						
Women	17.1	41.9	17.1	12.4	6.7	4.8
Men	8.1	16.2	32.4	16.2	16.2	10.8
Musicians						
Women	24.6	31.9	21.7	10.6	8.2	2.9
Men	10.9	23.8	25.6	15.1	13.7	10.8
Instructors						
Women	11.2	13.8	24.1	31.0	18.1	1.7
Men	2.8	5.1	14.4	24.5	39.2	14.1
Authors						
Women	25.7	18.8	22.3	11.1	14.9	7.2
Men	18.0	14.2	14.5	13.3	16.9	23.1

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

NOTE: Of women and men artists who worked full-year, full-time in 1979, 99.4 and 99.9 percent, respectively, had earnings.

TABLE III.6. Median Earnings in 1979 of Full-Year, Full-Time Artists, by Sex, by Age, Education, and Region of Residence, Percent Distribution

	Median Earnings of Full-Year, Full-Time Artists		
	Women	Men	Ratio Women/Men
All Artists	$10,870	$18,140	0.60
Age Group			
Age 16-24	8,419	10,522	0.80
Age 25-34	12,005	15,555	0.77
Age 35-44	11,807	21,744	0.54
Age 45-54	11,001	23,908	0.46
Age 55-64	10,020	21,797	0.46
Age 65 and over	8,619	17,076	0.50
Years of School Completed			
<4 Years of high school	7,583	13,848	0.55
4 Years of high school	8,914	16,615	0.54
1-3 Years of college	10,953	17,282	0.63
4 Years of college	12,559	18,770	0.67
5+ Years of college	13,417	21,362	0.63
Region of Residence			
Northeast	12,327	18,906	0.65
Midwest	10,520	18,382	0.57
South	9,814	16,581	0.59
West	11,197	18,754	0.60

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

TABLE III.7. Median Earnings in 1969 of Full-Year, Full-Time Artists, by Sex, by Age and Education, Percent Distribution

	Median Earnings of Full-Year, Full-Time Artists		
	Women	Men	Ratio Women/Men
All Artists	$ 6,496	$10,410	0.62
Age Group			
Age 16-24	4,892	6,289	0.78
Age 25-34	6,810	9,391	0.73
Age 35-44	6,963	11,827	0.59
Age 45-54	6,868	11,911	0.58
Age 55-64	6,839	11,181	0.61
Age 65 and over	6,162	9,782	0.63
Years of School Completed			
<4 Years of high school	4,981	8,871	0.56
4 Years of high school	5,782	9,534	0.61
1-3 Years of college	6,702	9,836	0.68
4 Years of college	7,950	11,993	0.66
5+ Years of college	7,420	12,835	0.58

SOURCE: Tabulations of the 1970 Census Public Use Microdata Sample State and Neighborhood Files--Artist Extracts.

TABLE III.8. Earnings of All Artists Who Worked in 1979, by Occupation by Sex, Percent Distribution

	Under $5,001	$5,001-10,000	$10,001-15,000	$15,001-20,000	$20,001-30,000	$30,001 & Over
All Artists						
Women	42.5%	27.0%	15.7%	7.5%	5.0%	2.2%
Men	19.1	17.4	17.6	15.1	27.2	3.6
Architects						
Women	21.1	23.4	21.8	20.0	10.8	2.9
Men	8.1	9.4	13.5	18.0	27.6	23.3
Designers						
Women	38.1	30.4	16.0	7.7	5.4	2.4
Men	10.4	13.5	17.6	19.2	26.1	13.2
Painters						
Women	42.9	27.1	19.3	6.3	3.4	1.0
Men	21.0	18.8	20.8	15.8	15.4	8.3
Photographers						
Women	45.1	30.0	16.4	5.0	2.0	1.6
Men	20.3	19.2	22.4	15.8	15.1	7.2
Actors/dirs.						
Women	27.0	23.5	19.8	11.6	10.2	8.1
Men	16.7	16.9	17.3	12.6	15.6	21.0
Announcers						
Women	38.3	32.3	15.4	6.5	5.5	1.9
Men	30.1	25.8	19.0	9.2	7.6	8.3
Dancers						
Women	46.9	28.7	11.0	7.7	3.5	2.2
Men	33.6	27.0	21.7	5.9	6.6	5.3
Musicians						
Women	66.4	17.8	7.9	3.6	3.1	1.2
Men	35.9	26.5	16.9	8.6	6.9	5.3
Instructors						
Women	39.2	22.4	15.2	14.6	8.0	0.6
Men	17.2	10.3	15.2	19.0	29.7	8.7
Authors						
Women	49.7	18.7	13.0	6.8	7.3	4.7
Men	27.4	17.6	13.6	10.8	12.8	17.7

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

NOTE: Women artists with earnings in 1979 totalled 389,400, or 94.2 percent of all women artists in the 1980 census. Men artists with earnings in 1979 totalled 651,100, or 97.1 percent of all men artists in the 1980 census. These percentages are about the same as those women and men artists reporting working at least 1 week in 1979--94.8 and 97.2 percent, respectively.

TABLE III.9. Household Income and Own Earnings in 1979 of Artists, by Household Relationship by Sex, Percent Distribution

	Under $10,000	$10,000-20,000	$20,001-35,000	$35,001-50,000	$50,001 or More
Women Artists					
Married head					
HH. income	6.3%	21.8%	38.5%	17.8%	15.6%
Own earnings	73.5	20.1	5.1	0.8	0.6
Single parent					
HH. income	33.8	33.4	23.4	5.4	4.0
Own earnings	61.0	27.3	9.6	1.3	0.8
Nonfamily head					
HH. income	34.7	36.1	20.7	5.1	3.4
Own earnings	56.8	32.8	8.4	1.2	0.8
All other					
HH. income	16.2	26.0	31.9	14.2	11.7
Own earnings	83.1	14.6	2.0	0.2	0.1
Men Artists					
Married head					
HH. income	7.8	24.3	40.0	17.0	10.9
Own earnings	23.4	34.4	30.5	6.8	5.0
Single parent					
HH. income	15.3	29.7	33.6	11.8	9.6
Own earnings	31.9	35.0	23.4	5.6	4.1
Nonfamily head					
HH. income	26.7	35.2	24.8	7.7	5.7
Own earnings	43.4	35.9	15.4	2.9	2.5
All other					
HH. income	8.4	18.3	35.7	21.8	15.8
Own earnings	74.7	20.3	4.4	0.3	0.3

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

NOTE: Household relationship definitions are: "Married head" is the householder or spouse in a married-couple family household; "Single parent" is the householder in a family household with no spouse present; "Nonfamily head" is the householder in a household made up of nonrelatives; "All other" includes child and other relative of head in a family household, nonrelative of head in a family household, and nonrelative of head in a nonfamily household. Artists living in group quarters--1 percent of women and 2 percent of men--are excluded. Women and men artists with earnings represent 94.6 and 97.5 percent, respectively, of those with household income in 1979.

TABLE III.10. Household Relationship of Artists by Occupation by Sex, 1980

	Married Head	Single Parent	Nonfamily Head	All Other
All Artists				
Women	52.4%	7.4%	27.1%	13.0%
Men	55.8	2.5	28.3	13.3
Architects				
Women	47.1	7.5	36.2	9.2
Men	70.0	2.2	21.1	6.6
Designers				
Women	57.5	7.6	22.1	12.8
Men	62.4	2.7	25.6	9.3
Painters/craft-artists				
Women	53.5	7.7	27.1	11.7
Men	56.0	2.8	28.1	13.1
Photographers				
Women	42.2	6.3	27.8	23.7
Men	56.0	2.4	26.7	14.8
Actors/directors				
Women	34.6	8.5	46.4	10.5
Men	49.5	2.1	38.7	9.8
Announcers				
Women	28.1	8.6	42.4	21.0
Men	36.7	2.3	30.7	30.3
Dancers				
Women	25.3	10.9	44.1	19.8
Men	17.2	3.8	56.7	22.3
Musicians/composers				
Women	56.5	6.4	24.5	12.5
Men	41.4	2.9	33.2	22.5
Artist instructors				
Women	56.3	6.1	31.4	6.2
Men	65.9	2.9	26.3	4.9
Authors				
Women	54.0	7.1	33.2	5.6
Men	56.9	2.0	34.3	6.7

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

NOTE: See Table III.9.

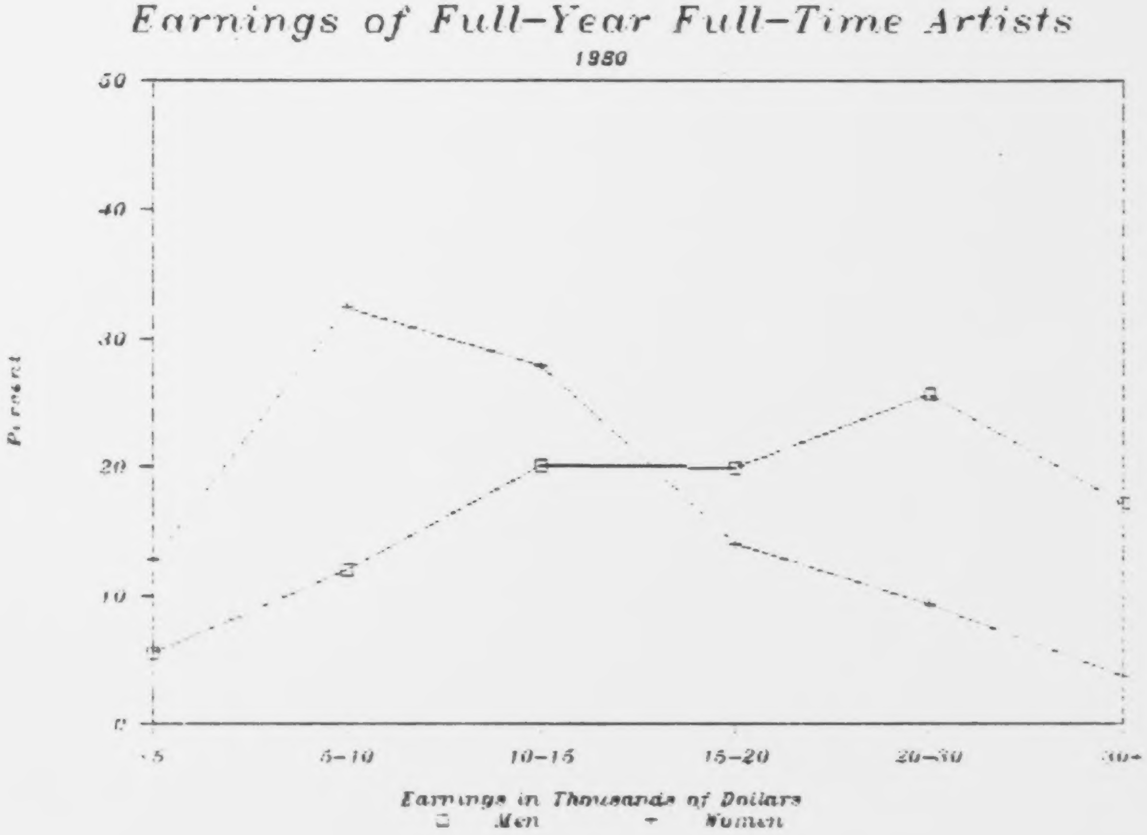

Earnings of Full-Year Full-Time Artists
1980
Percent
50
40
30
20
10
0
<5
5-10
10-15
15-20
20-30
30+
Earnings in Thousands of Dollars
□ Men
+ Women

Figure III.1

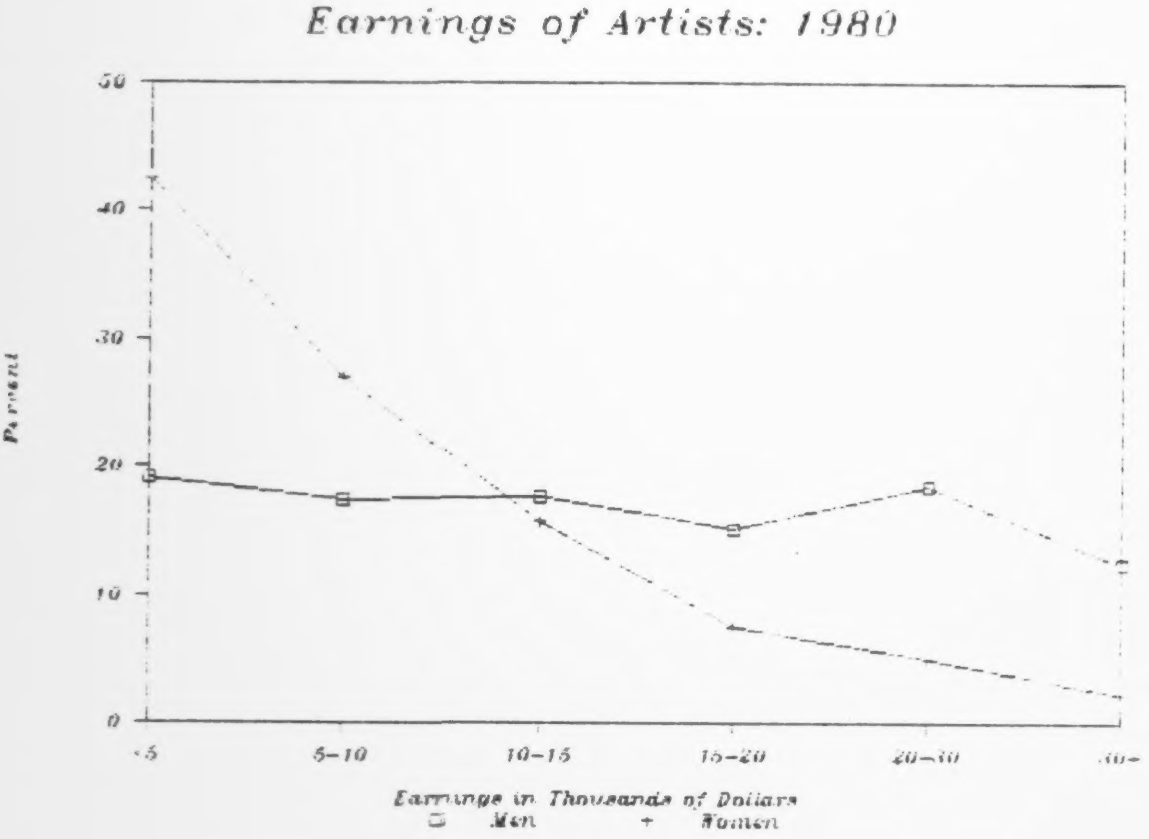

Earnings of Artists: 1980
Percent
50
40
30
20
10
0
<5
5-10
10-15
15-20
20-30
30+
Earnings in Thousands of Dollars
□ Men
+ Women

Figure III.2

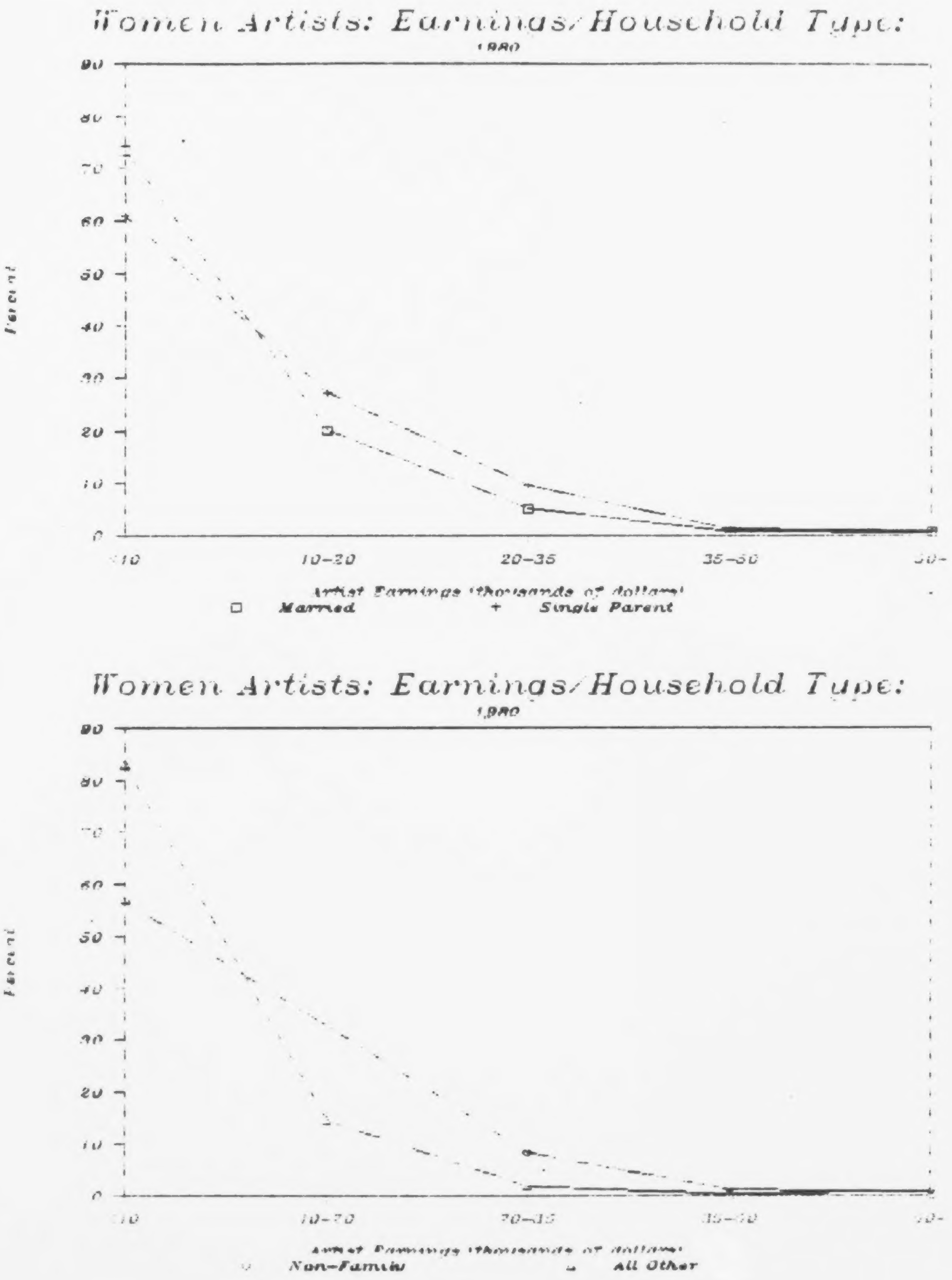


Figure III.3A

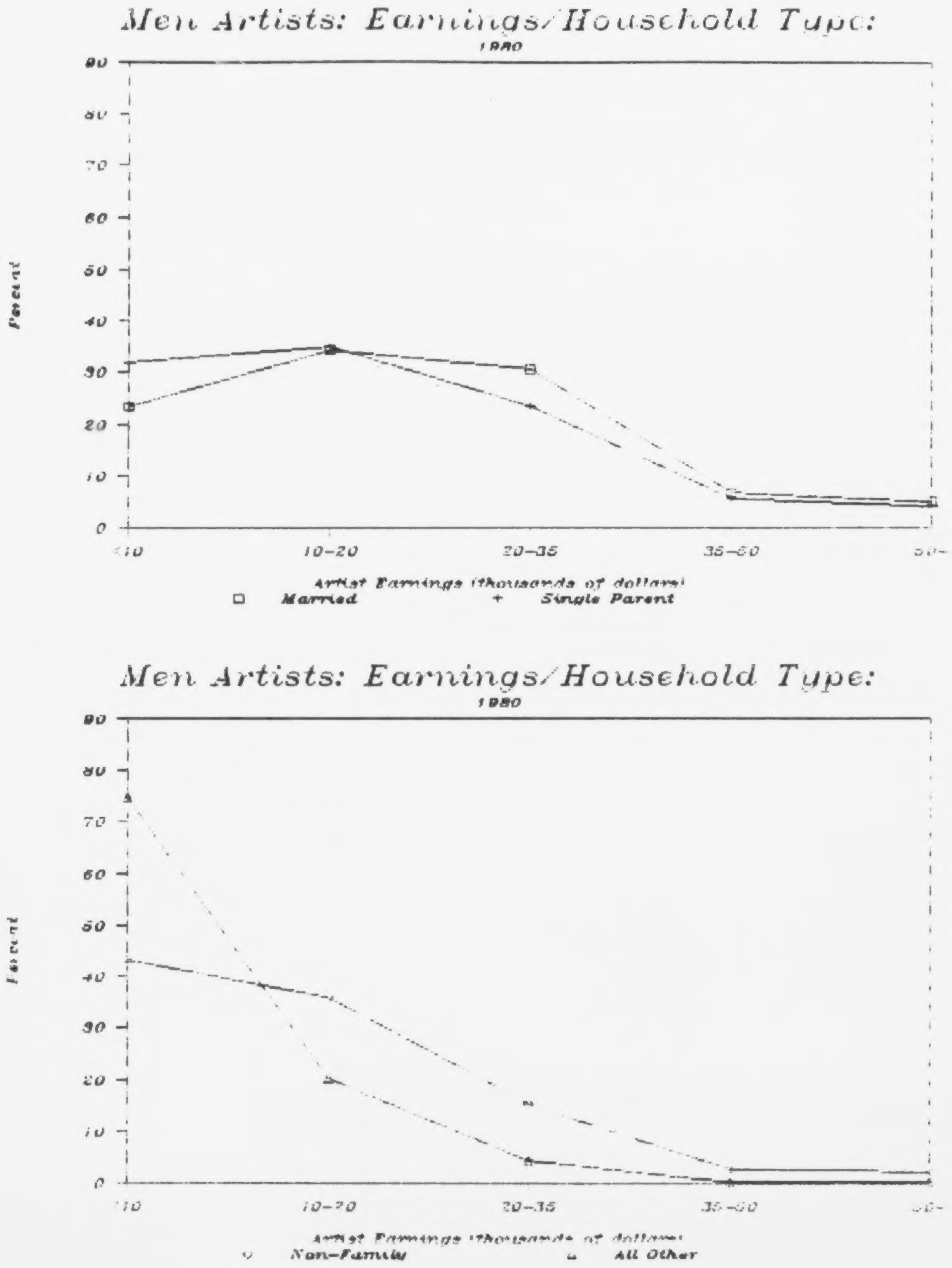
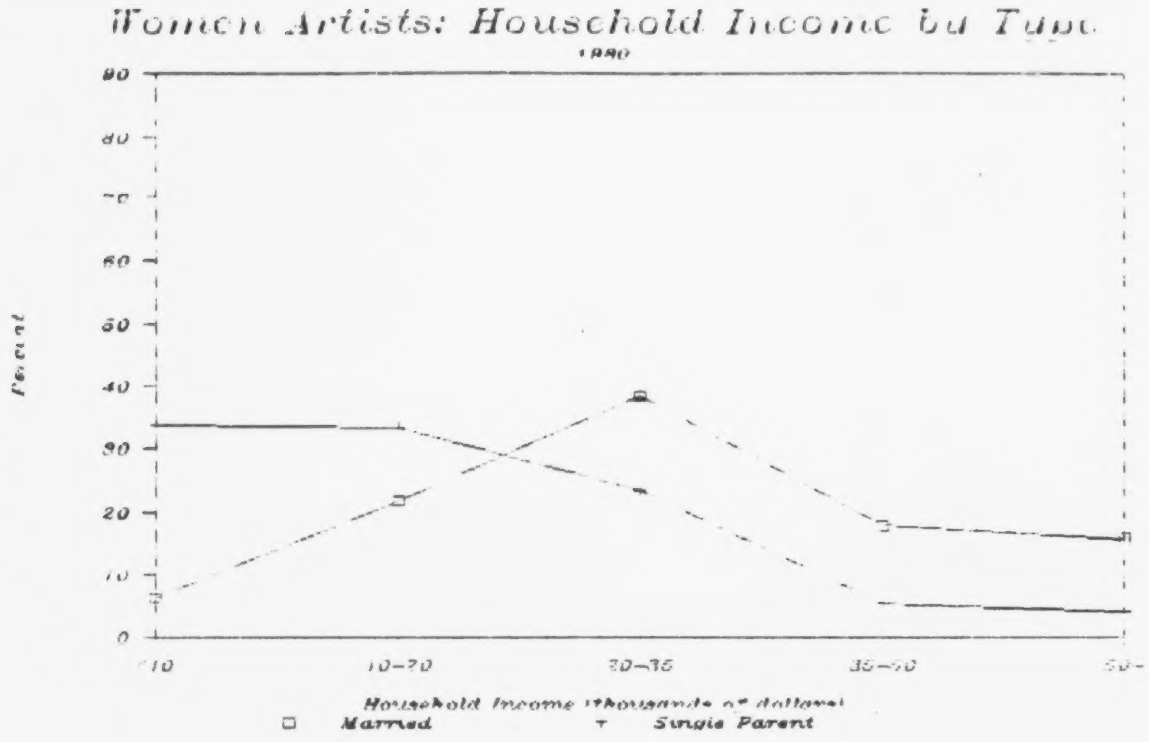


Figure III.3B



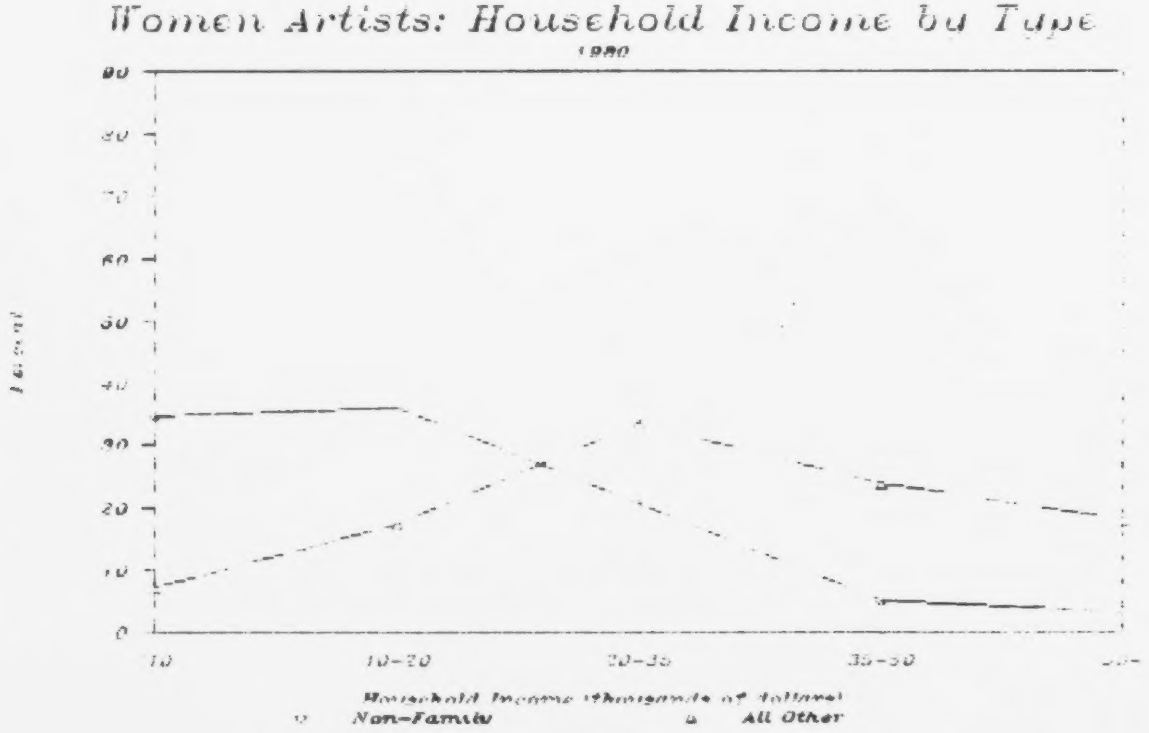


Figure III.4A

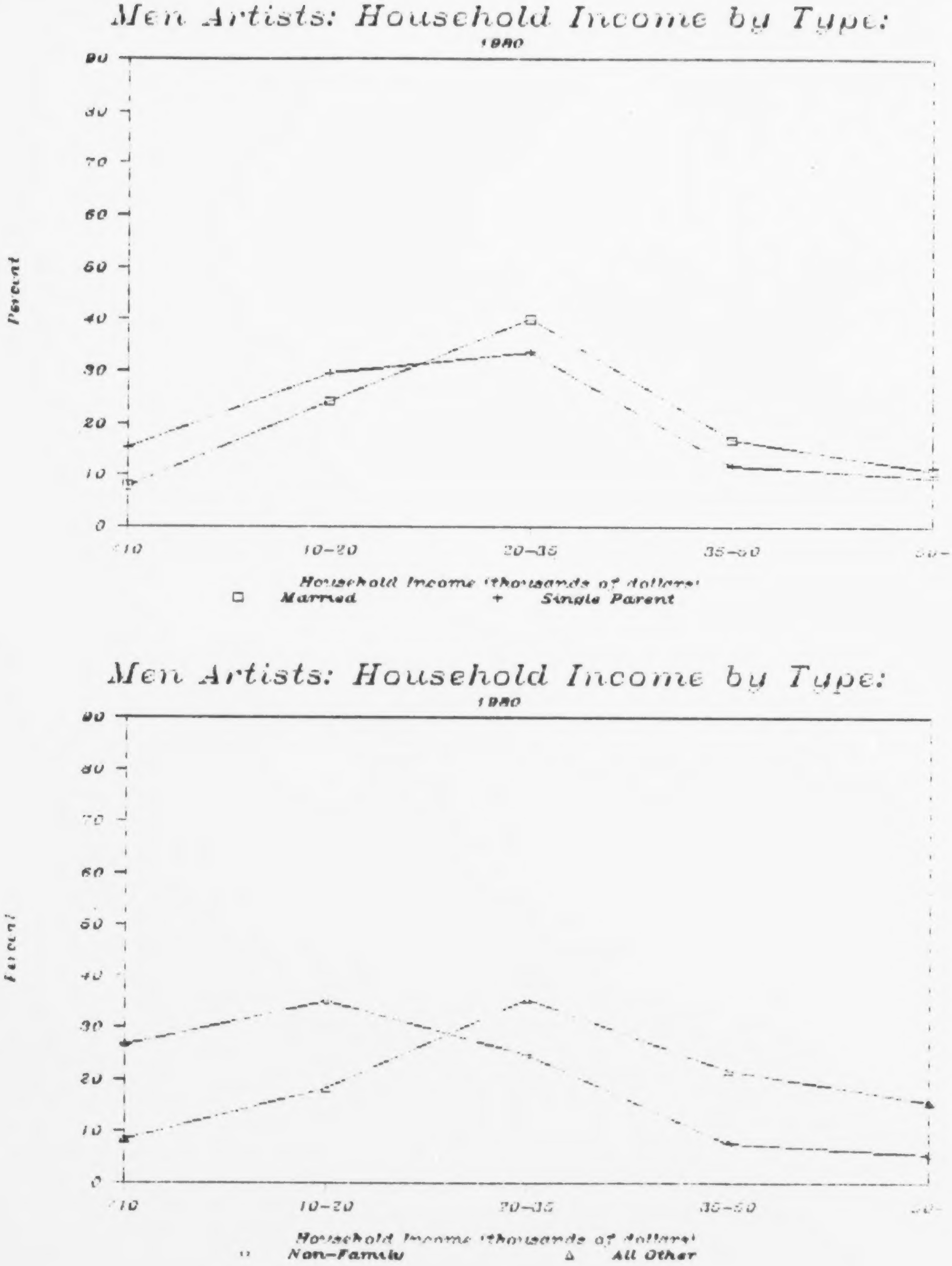


Figure III.4B

IV. MINORITY ARTISTS IN 1980: A DEMOGRAPHIC PORTRAIT

In 1980, ethnic minorities--blacks, Hispanics, Native Americans, Asian and Pacific Islanders, and all other persons not of the white race--made up 18 percent of the civilian labor force. Blacks were 10 percent of the total, Hispanics 6 percent, and persons in the "other race" category 2 percent of all workers. However, only 13 percent of professional workers and only 10 percent of artists in 1980 were minorities (see Table IV.1).[1]

Blacks were underrepresented in the professions and even more so in the arts: while 1 in every 10 workers was black, only 1 in every 14 professionals and 1 in every 24 artists was black. Hispanics exhibited the reverse pattern--they were more underrepresented in the professions as a whole than in the arts. Only 1 in every 34 professionals and 1 in every 26 artists was of Hispanic origin, compared with 1 in every 18 workers. Among Hispanic artists, the largest group--45 percent--was of Mexican origin. Cubans were 13 percent and Puerto Ricans 11 percent of Hispanic artists, with the remaining 31 percent accounted for by other Hispanics.

Persons of other races, in contrast to both blacks and Hispanics, were somewhat better represented in the professions as a whole and also in the arts than they were in the total work force: 1 in every 33 professionals and 1 in every 40 artists was in the other race category compared with 1 in every 45 workers. The vast majority of artists of other races--80 percent--were Asian and Pacific Islanders, with Native Americans comprising 16 percent and all others 4 percent of this group.

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[1] Ethnic minority categories for artists are defined to be mutually exclusive: Hispanics include persons of all races, while blacks and other races (and also whites) include only persons of non-Hispanic ethnic origin. See Appendix C for the definition of race and ethnic categories in the census.

This chapter presents a demographic portrait of minority artists, providing statistics on what they do, their sex and age profiles, their educational attainments, where they live and where they work. To furnish a basis for analysis, the patterns exhibited by white artists, who comprise 90 percent of the total, are described first for each dimension. Then, the patterns exhibited by black, Hispanic, and other race artists are compared with white artists and with each other. Comparisons are also made for black and Hispanic artists with their counterparts in the professions and total work force. Similar comparisons are not offered for other race artists because of the difficulty of obtaining comparable data for professionals and all workers (see Appendix C).

What Minority Artists Do

The 1980 census found that one-third of white artists worked as designers, while another one-third worked as either painters and craft-artists, musicians and composers, or architects. The remaining one-third of white artists were spread among the other seven artist occupations, including photographers, actors and directors, "other" artists, authors, announcers, artist instructors, and dancers (see Table IV.2).

Minority artists showed this same general pattern, but were more prominent in some artist occupations and less prominent in other artist occupations compared with whites. Each minority group exhibited its own distinctive profile in this regard.

Designers represented the largest single category of black artists, accounting for 23 percent of the total. However, blacks were less likely to work in design than were whites--the proportion of black designers among all black artists amounted to only 73 percent of the corresponding proportion among white artists. Among the other three largest artist occupations, black artists were less likely to work as painters and craft-artists and architects compared with whites but more likely to work as musicians and composers. Black artists were also less likely than whites to work as authors, but more likely to work as photographers and as actors and directors. Black artists were much more likely than white artists to work as announcers and dancers--the proportions of announcers and dancers among blacks working in the arts were twice the proportions among whites.

About one-third of Hispanic artists were designers--the same proportion as among white artists. In general, Hispanic artists were about as likely to work in the largest artist occupations as were whites. However, Hispanics were much less likely than whites to work as authors or artist instructors and more likely to work as announcers and dancers and also in the "other" artist category.

Like white artists, about one-third of other race artists were designers. Other race artists were more likely to be painters and craft-artists than were white artists and much more likely to be architects. Other race artists were also less likely to be actors and directors, authors, announcers, or artist instructors, and much more likely to be dancers compared with white artists.

Minority Artists: Sex and Age Profiles

Minority artists in 1980 included smaller proportions of women in comparison with white artists and in comparison with their counterparts among the professions and the total labor force. While white artists included 39 percent women, black, Hispanic, and other race artists included only 33, 29, and 32 percent women, respectively (see Table IV.1). The proportion of women among white artists represented 81 percent of the corresponding proportion among white professionals and 95 percent of the corresponding proportion among all whites in the work force. In contrast, the proportion of women among black artists represented only 50 percent and 66 percent, respectively, of the proportions of black women in the professions and in the total labor force. The high proportion of black women professionals--66 percent--is largely accounted for by elementary and secondary school teachers, nurses, and social workers.

Hispanic women were not appreciably more likely than black women to work in the arts compared with the professions or other occupations--the proportion of women among Hispanic artists represented 60 percent of the proportion of women among Hispanic professionals and 72 percent of the proportion of women among all Hispanic workers. Finally, the proportion of women among other race artists represented 76 and 71 percent of the corresponding proportions of women among other race professionals and all workers.

Among the four largest artist occupations, black and particularly Hispanic women artists were less likely to be either painters and craft-artists or musicians and composers than were white women artists. On the other hand, black and Hispanic as well as other race women artists were more likely than white women artists to be architects (see Table IV.3.)[2]

Black, Hispanic, and other race women artists were all more likely to be actors and directors than were white women artists, while black and Hispanic women artists were more likely to be announcers than were white women artists. Black and other race women artists were more likely to be authors and artist instructors than were their white counterparts. On the other hand, Hispanic women artists were less likely to be artist instructors, while other race women artists were less likely to be photographers compared with white women artists.

Turning to their age profiles, white artists in 1980 were concentrated in the age range from 16 to 44 years--17 percent were age 16 to 24, 36 percent 25 to 34, and 19 percent age 35 to 44. The impact of the baby boom generation is evident in the pronounced peak on the left side and the downward slope on the right side of the age graph for white artists in Figure IV.1 (see also Table IV.4). Other race artists showed a markedly similar age profile. The profiles for black and Hispanic artists were also similar in general shape, but higher proportions of blacks and Hispanics in the arts were in the youngest age category of 16 to 24 and smaller proportions were in the older age categories of 55 and above compared with white artists. The different shapes of the profiles partly reflect differences in educational attainment--black and Hispanic artists were less likely to go onto college than were white and other race artists and hence more likely to enter the labor force at younger ages.

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[2] These comparisons are made on a relative basis. That is, occupations are singled out for mention where the proportion of minority women in an occupation compared with the proportion of white women in the occupation is more or less than would be expected given the relationship of the overall proportion of minority women artists to that of white women artists. For example, the proportion of women among all black artists--32.9 percent--is 0.85 of the corresponding proportion of women among all white artists--38.9 percent. However, the two proportions for musicians and composers--21.4 percent women among blacks and 31.6 percent women among whites--stand in a ratio of only 0.68.

The younger age profile of blacks may also reflect the greater attraction of the arts--or the opening up of opportunities--for blacks relative to other occupations that occurred during the decade of the 1970s. Black artists increased by 139 percent from 1970 to 1980 while all black workers increased by only 39 percent during the same period.[3] It is likely that most new entrants to the arts among blacks were younger people making different initial career choices rather than older people changing careers or reentering the labor force. Indeed, the age profile of all black workers was much flatter than that of black artists, with comparatively fewer persons in the younger age categories and comparatively more persons in the older age categories (see Figure IV.2). The age profile of black professionals was similar to that of all black workers, with the exception of a markedly smaller proportion in the youngest age range and a higher proportion in the range from 25 to 34. This profile is indicative of delayed entry into the labor force on the part of professionals in order to complete more years of education.

In contrast, the age profile of Hispanic artists was similar to that of all Hispanic workers and that of Hispanic professionals (see Figure IV.3). Hispanic professionals had the smallest proportion in the youngest age category from 16 to 24 and all Hispanic workers the highest, with Hispanic artists in between--indicative of differences in levels of educational attainment.

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[3] See Diane C. Ellis, Trends in the Artist Occupations: 1970 - 1980, Report for the Research Division, National Endowment for the Arts (Arlington, Va., 1984), Tables 7 and D-2. Growth rates are not shown for Hispanics, because of differences in definition of this group between the 1970 and 1980 censuses.

Minority Artists: Educational Attainment

As of the 1980 census, over two-thirds of white artists had completed at least 1 year of college. Almost one-fifth had finished 1 or more years of education beyond the B.A. level, while, at the other end of the educational spectrum, only 8 percent of white artists lacked a high school diploma. Other race artists showed even higher levels of educational attainment--three-fourths had completed at least 1 year of college and over one-fourth had 1 or more years of education beyond the B.A. (see Figure IV.4 and Table IV.5).

In contrast, black and Hispanic artists showed relatively low levels of educational attainment. Just over half of black and Hispanic artists had completed at least 1 year of college, and only 11 percent and 15 percent, respectively, had attained further education beyond a bachelor's degree. At the other end of the spectrum, 19 percent and 23 percent, respectively, of black and Hispanic artists lacked a high school diploma in 1980.

Black and Hispanic artists were less well educated than their professional counterparts, but considerably better educated than all black and Hispanic workers (see Figures IV.5 and IV.6). Over three-fourths of black and Hispanic professionals had at least 1 year of college education and about one-third had 1 or more years of post-college education. Less than one-tenth lacked a high school diploma. In contrast, fully 35 percent of all black workers and 47 percent of all Hispanic workers did not finish high school, while only 4 to 5 percent had obtained further education beyond college.

Where Minority Artists Live

In 1980, roughly equal proportions of white artists resided in the four regions of the U.S.--26 percent lived in the Northeast, 22 percent in the Midwest, 27 percent in the South, and 25 percent in the West (see Table IV.6). In contrast, the various groups of minority artists showed very different residential patterns from those of whites and each other.

Black artists were most likely to reside in the South--39 percent lived in this region--followed by the Northeast, where 26 percent resided. Only 18 percent of black artists lived in the Midwest and only 16 percent in the West. The latter percentage is strikingly low, given that blacks were overrepresented among some of the artist occupations that were most heavily concentrated in the western states, notably actors and directors and dancers. On the other hand, black artists were more likely to reside in the West than were black professionals and other black workers. Black artists were also more likely to reside in the Northeast and less likely to reside in the South than were their counterparts in the professions and the total labor force.

Hispanic artists showed yet a different pattern with high concentrations in both the West and the South. Hispanic artists residing in the West accounted for 42 percent of all Hispanic artists, while Hispanic artists residing in the South accounted for 31 percent. Another 20 percent of Hispanic artists lived in the Northeast, while only 7 percent lived in the

Midwest. The residential profile of Hispanic artists was similar to that of Hispanic professionals and all Hispanics in the labor force.

The majority of other race artists--56 percent--resided in the West. The region with the next highest concentration of other race artists was the Northeast with 20 percent. Only 13 percent of other race artists resided in the South and only 12 percent in the Midwest.

Looking more closely at patterns of residence by division reveals concentrations of minority artists in particular subregions of the country. Within the Northeast region, minority artists--including blacks, Hispanics, and others--were about as likely to live in the Middle Atlantic states of New York, New Jersey, and Pennsylvania as were white artists. However, minority artists were less likely to reside in New England. In the Midwest, Hispanic and other race artists were less likely to reside in the East North Central states around the Great Lakes than were either white or black artists, and all three groups of minority artists were less likely to reside in the West North Central Great Plains states. Black artists were more likely to reside in the South Atlantic and East South Central states than were either whites or other groups of minority artists and about as likely to reside in the West South Central states as were whites. Hispanic artists were about as likely to reside in the South Atlantic states as were whites, least likely of any group to reside in the East South Central states, and most likely to reside in the West South Central states of Arkansas, Louisiana, Oklahoma, and Texas. Other race artists were not attracted to any of the three southern divisions. Out West, Hispanic artists were most likely of any group to reside in the Mountain states and black artists least likely to reside in this area. Finally, other race and Hispanic artists were much more heavily concentrated in the Pacific states compared with blacks and whites.

Where Minority Artists Work

In 1980 white artists showed a strong predilection for self-employment. In an economy where most employed persons work for a private firm (76 percent did so in 1980) or for the government (18 percent) and only a few work for themselves (6 percent in 1980), white artists included 31 percent in 1980 who were self-employed. Another 61 percent worked for private firms and only 7 percent worked for the government (see Table IV.7). Other race artists exhibited virtually the same profile by sector of employment. Black and Hispanic artists also included high proportions of self-employed--19 and 23 percent, respectively--particularly compared with the low proportions of self-employed among black and Hispanic professionals and all workers. However, more black and Hisapnic artists worked for private firms than did white and other race artists, and more black artists worked for the government than did any other group. The predilection of black artists for government employment mirrored the high proportion of government employment among all black workers--27 percent compared with only 15 percent of all Hispanic workers--and the very high proportion of government employment among black professionals--63 percent compared with 46 percent of Hispanic professionals.

By industrial sector, the highest proportion of white artists--26 percent--worked in professional and related services (see Table IV.8). This group included architects, artist instructors working in higher education, some musicians and composers working for religious organizations, and also high proportions of self-employed painters and craft-artists and authors whose work is termed "professional services" (see Chapter II). Another 15 percent of white artists worked in retail trade, which included high proportions of designers in retail trade per se and of musicians and composers and dancers who worked in restaurants and bars.

Fifteen percent of white artists also worked in entertainment and recreation services, including actors and directors, dancers, and musicians and composers. Another 14 percent worked in manufacturing and 11 percent in business services. The manufacturing category included high proportions of designers and painters and craft-artists, along with authors employed in printing and publishing, while business services included sizeable proportions of designers, painters and craft-artists, and photographers. Seven percent of white artists worked in transportation and communication, primarily radio and TV announcers and actors and directors. Smaller proportions, finally, worked in the other industrial sectors of personal services (largely photographers), agriculture and related industries (largely architects), public administration, wholesale trade, construction, and finance, insurance, and real estate.

Other race artists showed a similar profile of employment by industrial sector to that of white artists, with a few exceptions. More other race artists were employed in architecture than were white artists, while fewer other race artists were employed in radio/TV broadcasting. As noted earlier, other race artists were overrepresented among architects and underrepresented among announcers, so that these findings are not surprising. However, other race artists were also less likely to work in retail trade than were white artists, and there is no ready explanation for this finding.

Black artists exhibited a different industrial profile. The largest group of black artists worked in entertainment and recreation services, specifically in theater and motion pictures. A higher proportion of black than white artists also worked in transportation and communication. These patterns reflect the overrepresentation of black artists among announcers, dancers, actors and directors, and musicians and composers. In contrast, smaller proportions of black artists worked in professional services, particularly architecture, and in business services compared with white artists. Blacks were underrepresented among architects and also among designers, which would explain these findings.

The largest group of Hispanic artists, like their black counterparts, worked in entertainment and recreation services, although Hispanics were not overrepresented in the performing arts except among dancers. Otherwise, the industrial profile of Hispanic artists was similar to that of white artists, with somewhat fewer Hispanic artists working in all kinds of professional and related services. Hispanics were underrepresented among artist instructors and authors, who were concentrated in the professional services.

As might be expected, the profiles by sector of industry exhibited by black and Hispanic artists differ strikingly from the profiles of their counterparts in the professions and the total labor force. Fully 78 percent of black professionals and 68 percent of Hispanic professionals were in the professional and related services sector in 1980, compared with 25 and 15 percent, respectively, of the black and Hispanic labor force, and 19 and 18 percent, respectively, of black and Hispanic artists (see Table IV.9).

Focusing on differences between black and Hispanic artists and all workers, the entertainment and recreation services sector accounted for one-fifth of the artists but a negligible proportion of the total black and Hispanic labor force. Similarly, more black and Hispanic artists worked in business services compared with their counterparts in the labor force, while more black artists worked in transportation and communication than did all black workers. About the same proportions of artists and all workers among these two minority groups were employed in retail trade, while about the same proportions of black artists and workers were employed in agriculture and related industries and the same proportions of Hispanic artists and workers were employed in personal services. In every other instance, fewer black and Hispanic artists than workers were employed in the other industrial sectors of the economy in 1980.

TABLE IV.1. Distribution of Artists, Professionals, and All Workers by Ethnicity and Sex, 1980

	Whites	Blacks	Hispanics	Other Races
All Artists				
Number (in '000s)	969.9	45.6	41.0	27.3
Percent of total	89.5%	4.2%	3.8%	2.5%
(Percent Mexican			(1.7)	
Percent Cuban			(0.5)	
Percent Puerto Rican			(0.4)	
Percent Other Hispanic)			(1.2)	
(Percent Asian				(2.0)
Percent Native American				(0.4)
Percent Other Race)				(0.1)
Percent women in category	38.9	32.9	28.8	32.4
All Professionals				
Number (in '000s)	10,699.3	857.5	355.3	363.0
Percent of total	87.2%	7.0%	2.9%	3.0%
Percent women in category	48.0	66.3	48.4	42.6
All Workers				
Number (in '000s)	85,677.2	10,437.2	5,992.7	2,342.7
Percent of total	82.0%	10.0%	5.7%	2.2%
Percent women in category	41.0	49.7	40.0	45.4

SOURCE: For artists, tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract; for professionals and all workers, U.S. Bureau of the Census, 1980 Census of Population, Supplementary Report, Detailed Occupation and Years of School Completed by Age, for the Civilian Labor Force, by Sex, Race, and Spanish Origin: 1980 (PC80-S1-8): Table 1.

NOTE: Race and ethnic categories add to 100 percent: Hispanics include persons of all races; whites, blacks and other races include only persons of non-Hispanic ethnic origin (see Appendix C). Percentages for professionals and all workers include the civilian labor force of employed and unemployed; percentages for artists include the experienced civilian labor force of employed and experienced unemployed.

TABLE IV.2 Distribution of Artists by Occupation and Ethnicity, 1980

	Percent of Artists in Ethnic Category			
	Whites	Blacks	Hispanics	Other Races
Designers	31.6%	23.2%	31.7	31.7
Painters and craft-artists	14.0	10.8	13.3	17.5
Musicians and composers	12.4	18.9	14.8	10.5
Architects	10.0	6.3	10.4	15.2
Photographers	8.8	10.9	8.5	7.4
Actors and directors	6.2	8.8	4.9	4.3
Other artists	4.6	5.0	6.4	4.5
Authors	4.4	2.8	2.2	2.2
Announcers	4.0	8.0	5.2	2.3
Artist instructors	2.8	3.2	1.1	1.7
Dancers	1.1	2.2	1.7	2.6
Total	99.9%	100.1%	100.2%	99.9%

	Ratio of Percent in Each Category to Whites			
Designers	1.00	0.73	1.00	1.00
Painters and craft-artists	1.00	0.77	0.95	1.25
Musicians and composers	1.00	1.52	1.19	0.85
Architects	1.00	0.63	1.04	1.52
Photographers	1.00	1.24	0.97	0.84
Actors and directors	1.00	1.42	0.79	0.69
Other artists	1.00	1.09	1.39	0.98
Authors	1.00	0.64	0.50	0.50
Announcers	1.00	2.00	1.30	0.58
Artist instructors	1.00	1.14	0.39	0.61
Dancers	1.00	2.00	1.55	2.36

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

TABLE IV.3. Percent Women Among Artists by Occupation and Ethnicity, 1980

	Percent Women in Each Category			
	Whites	Blacks	Hispanics	Other Races
Designers	51.0%	46.7%	44.6%	38.2%
Painters and craft-artists	49.9	30.5	26.1	41.2
Musicians and composers	31.6	21.4	9.9	23.1
Architects	8.4	11.8	11.3	10.6
Photographers	25.4	21.3	21.3	12.7
Actors and directors	33.0	35.8	40.0	37.3
Other artists	40.5	34.5	18.3	46.8
Authors	45.5	61.9	31.1	50.0
Announcers	18.6	23.6	24.5	16.1
Artist instructors	47.0	51.4	24.5	65.2
Dancers	76.7	72.0	70.6	66.7
All Artists	38.9	32.9	28.8	32.4
	Ratio of Percent in Each Category to Whites			
Designers	1.00	0.92	0.87	0.75
Painters and craft-artists	1.00	0.61	0.52	0.83
Musicians and composers	1.00	0.68	0.31	0.73
Architects	1.00	1.40	1.35	1.26
Photographers	1.00	0.84	0.84	0.50
Actors and directors	1.00	1.08	1.21	1.13
Other artists	1.00	0.85	0.45	1.16
Authors	1.00	1.36	0.68	1.10
Announcers	1.00	1.27	1.32	0.87
Artist instructors	1.00	1.09	0.52	1.39
Dancers	1.00	0.94	0.92	0.87
All Artists	1.00	0.85	0.74	0.83

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

TABLE IV.4. Age Profiles of Artists, Professional Workers, and All Workers, by Ethnicity, 1980

Percent Age:	16-24	25-34	35-44	45-54	55-64	65+
All Artists						
Blacks	24.0%	39.3%	18.8%	10.0%	5.9%	2.1%
Hispanics	21.3	38.3	20.0	13.1	5.9	1.5
Other races	14.6	39.6	19.5	13.5	9.1	3.8
Whites	17.3	36.0	19.4	13.7	9.5	4.1
All Professionals						
Blacks	11.1	36.2	24.9	17.3	8.5	1.9
Hispanics	14.4	39.6	22.8	15.1	6.6	1.6
All Workers						
Blacks	20.4	30.2	20.6	15.9	10.1	2.7
Hispanics	26.4	31.2	19.8	14.1	7.0	1.5

SOURCE: For artists, tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract; for professionals and all workers, U.S. Bureau of the Census, 1980 Census of Population, Volume I, Chapter D, Detailed Population Characteristics, Part 1, U.S. Summary, Section A: United States (PC80-1-D1-A): Table 280.

NOTE: Percentages for professionals and all workers include the employed only; percentages for artists include employed and experienced unemployed. Percentages are not shown for other race professionals or all workers, as explained in the text. In this and other tables, percentages for black professionals and all workers, but not for black artists, include blacks of Hispanic origin. The latter amount to only 1.1 percent of black professionals and 1.4 percent of all black workers.

TABLE IV.5. Education Profiles of Artists, Professional Workers, and All Workers, by Ethnicity, 1980

Percent Years of	Years High School		Years College		Years Post-College
School Completed:	3 or less	4	1-3	4	1+
All Artists					
Blacks	18.6%	28.0%	29.0%	13.1%	11.4%
Hispanics	23.3	24.5	27.7	9.9	14.5
Other races	8.0	16.7	24.2	22.7	28.5
Whites	7.7	23.0	27.9	21.9	19.6
All Professionals					
Blacks	8.0	13.4	20.9	25.9	31.8
Hispanics	9.8	13.4	21.9	19.6	35.3
All Workers					
Blacks	35.4	35.7	18.4	5.8	4.7
Hispanics	47.2	29.1	15.5	4.0	4.2

SOURCE: See Table IV.4, using Table 282 from PC80-1-D1-A. Percentages for professionals and all workers for 4 years of college and 1 or more years of post-college were estimated based on the more detailed data--for a slightly different population group (employed and experienced unemployed 18 years and older with earnings in 1979)--available in U.S. Bureau of the Census, 1980 Census of Population, Volume II, Subject Reports, Earnings by Occupation and Education (PC80-2-8B): Tables 4 and 7.

NOTE: Three years or less of high school includes also persons who only completed elementary school. Also see NOTE to Table IV.4.

TABLE IV.6. Region and Division of Residence of Artists, and Region of Residence of Professional Workers, and All Workers, by Ethnicity, 1980

Percent Living in Region:	Northeast	Midwest	South	West
All Artists				
Blacks	26.3%	18.4%	39.0%	16.4%
Hispanics	20.2	7.0	30.6	42.2
Other races	19.5	11.7	13.3	55.5
Whites	26.4	22.0	26.8	24.7
All Professionals				
Blacks	20.4	19.8	49.7	10.1
Hispanics	18.2	9.1	34.1	38.6
All Workers				
Blacks	18.5	19.9	52.6	9.0
Hispanics	16.2	8.8	30.6	44.4

Percent Living in Division:	Northeast		Midwest		South			West	
	New England	Middle Atlant.	East N. Central	West N. Central	South Atlant.	East S. Central	West S. Central	Mountain	Pacific
All Artists									
Blacks	2.6%	23.7%	15.4%	3.0%	22.9%	7.3%	8.7%	1.6%	14.8%
Hispanics	1.7	18.5	5.3	1.7	15.2	0.6	14.8	9.0	33.2
Other races	3.2	16.3	8.3	3.4	7.7	1.2	4.3	4.3	51.2
Whites	6.3	20.0	15.6	6.5	14.4	4.4	8.1	5.4	19.3

SOURCE: For artists, tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract; for professionals and all workers, U.S. Bureau of the Census, 1980 Census of Population, Volume I, Chapter D, Detailed Population Characteristics, Part 1, U.S. Summary, Section B: Regions (PC80-1-D1-B): Table 324. All figures are for the experienced civilian labor force.

NOTE: See Appendix B for listing of states in each region and division.

TABLE IV.7. Employment Sector of Artists, Professional Workers, and All Workers, by Ethnicity, 1980

Percent Working for:	Private Firm	Government	Self-Employed
All Artists			
Blacks	68.4%	12.4%	19.0%
Hispanics	70.0	6.3	23.3
Other races	62.0	6.9	30.5
Whites	61.3	6.7	31.4
All Professionals			
Blacks	34.0	63.1	2.9
Hispanics	47.0	46.2	6.7
All Workers			
Blacks	70.3	27.1	2.4
Hispanics	80.9	15.1	3.8

SOURCE: See Table IV.4, using Table 279 from PC80-1-D1-A.

NOTE: Includes employed persons only and not the experienced unemployed. Self-employed persons comprise those whose business is not incorporated and those who work for their own corporation. Percentages do not total to 100 percent because of the exclusion of unpaid family workers from the figures shown.

TABLE IV.8. Industry of Employment of Artists, by Ethnicity, 1980

	Percent of Ethnic Category			
Industry	Whites	Blacks	Hispanics	Other
Professional and related services	25.7%	18.9%	17.8%	27.2%
Engineering/architecture	9.0	3.2	7.7	14.3
Professional services	8.3	6.4	6.1	7.2
Colleges/universities	4.3	4.8	2.4	4.0
Religious organizations	3.0	2.0	0.7	0.7
Other nonprofit/educational services	1.1	2.5	0.9	1.0
Retail trade	15.3	14.2	15.3	10.5
Retail trade	13.4	10.0	11.3	7.9
Eating/drinking places	1.9	4.2	4.0	2.6
Entertainment and recreation services	14.7	21.2	19.5	15.0
Theater/motion pictures	12.7	18.6	15.7	12.6
Other entertainment	2.0	2.6	3.8	2.4
Manufacturing	13.7	11.5	15.4	15.1
Manufacturing - other	7.2	5.9	8.4	7.5
Printing/publishing	5.3	3.8	4.0	5.6
Apparel/textile	1.2	1.8	3.0	2.0
Business/repair services	11.4	7.0	9.0	11.1
Business services	8.8	5.7	7.1	7.9
Advertising	2.6	1.3	1.9	3.2
Trans./communication	7.4	13.2	8.7	5.7
Radio/TV broadcasting	6.4	11.4	7.4	3.4
Other trans./comm.	1.0	1.8	1.3	2.3
Personal services	3.9	4.5	4.2	3.9
Agriculture/forestry/fishing/mining	2.5	2.4	2.5	2.5
Public administration	1.8	3.9	2.1	2.9
Wholesale trade	1.3	1.0	2.5	1.7
Construction	1.5	1.3	1.9	3.5
Finance/insurance/real estate	0.8	1.0	1.1	1.0

SOURCE: See Table IV.4, using Table 284 from PC80-1-D1-A.

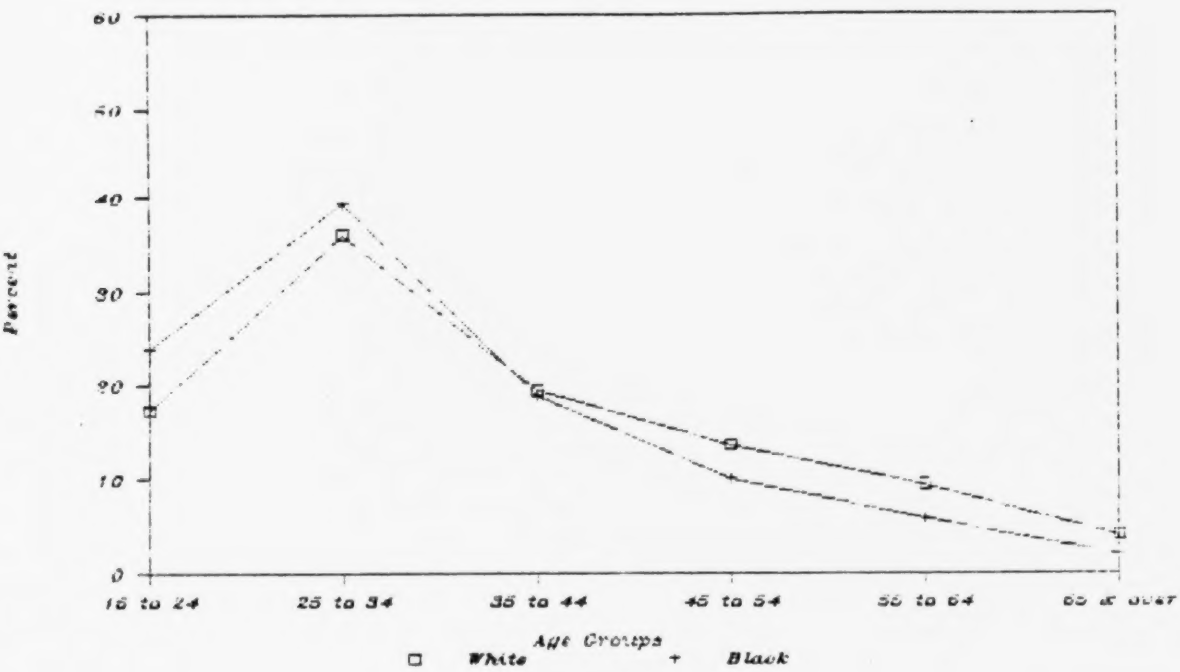
NOTE: Detailed published tabulations on industry for professionals and all workers are not available. See also NOTE to Table IV.4.

TABLE IV.9. Industry of Employment of Black and Hispanic Artists, Professional Workers, and Experienced Workers, 1980, Percent Distribution

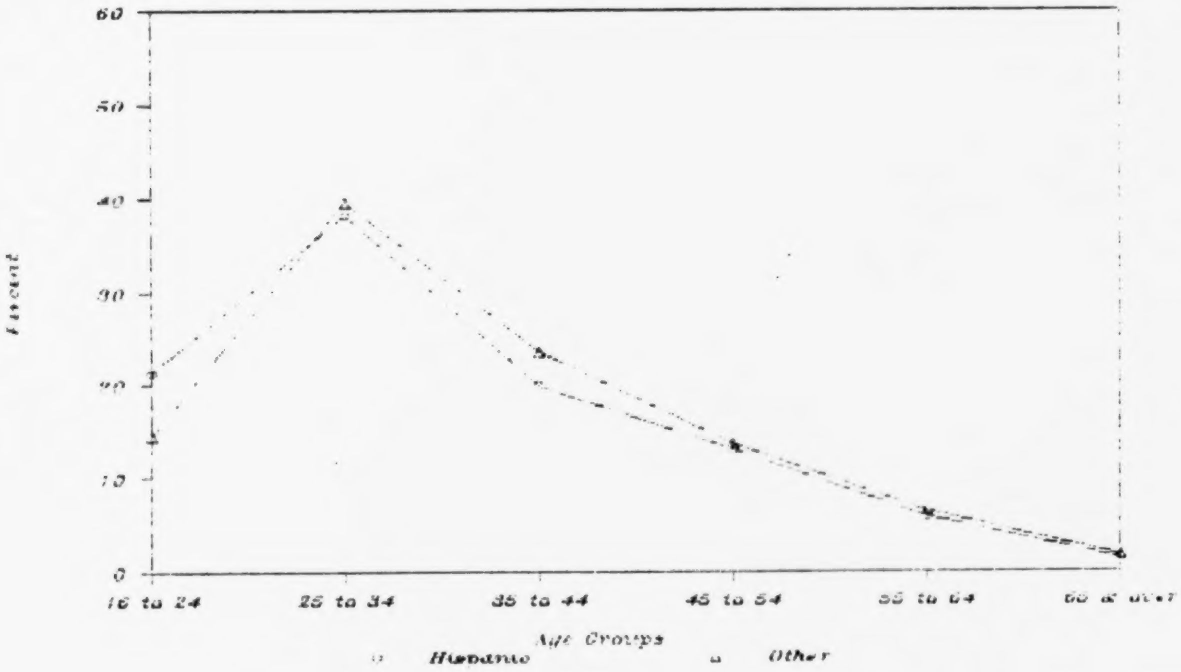
	Black			Hispanic		
Industry	Artists	Profs.	Workers	Artists	Profs.	Workers
Professional and related services	18.9%	78.3%	24.6%	17.8%	67.8%	15.1%
Retail trade	14.2	1.3	11.1	15.3	3.0	15.5
Entertainment/ recreation services	21.2	1.6	0.8	19.5	3.3	1.0
Manufacturing	11.5	4.4	23.2	15.4	8.2	27.1
Business/repair services	7.0	1.6	3.6	9.0	2.8	4.4
Transportation/ communication	13.2	2.2	8.9	8.7	2.9	6.4
Personal services	4.5	0.5	6.1	4.2	0.9	4.6
Agriculture/mining/ forestry/fishing	2.4	0.4	2.1	2.5	1.2	5.9
Public administration	3.9	8.1	7.5	2.1	7.2	4.7
Wholesale trade	1.0	0.3	2.8	2.5	0.7	4.3
Construction	1.3	0.4	4.3	1.9	1.2	6.4
Finance/insurance/ real estate	1.0	0.8	4.8	1.0	0.9	4.8

SOURCE: See Table IV.4, using Table 284 from PC80-1-D1-A.

NOTE: See Table IV.4.



Age of Artists by Ethnicity: 1980



Age of Artists by Ethnicity: 1980

Figure IV.1

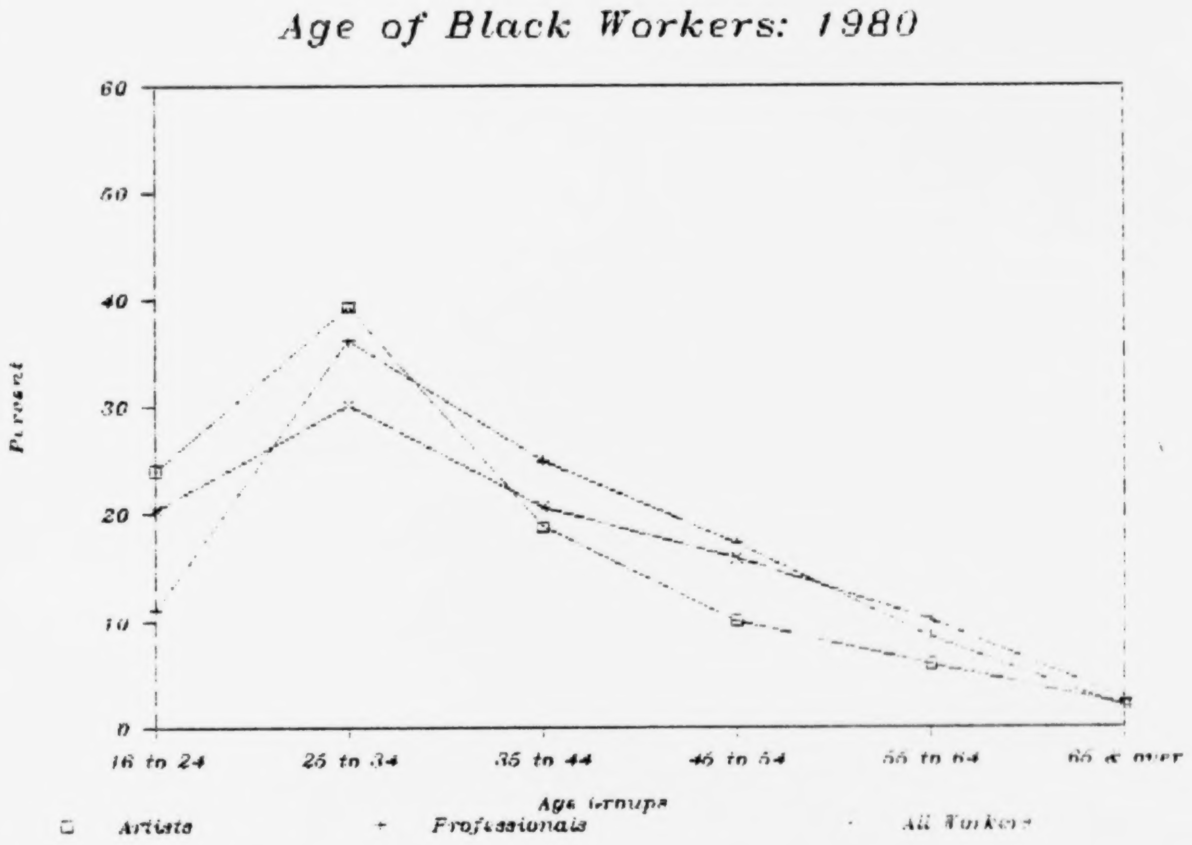

Age of Black Workers: 1980
60
50
40
30
20
10
0
Percent
16 to 24
25 to 34
35 to 44
45 to 54
55 to 64
65 & over
Age Groups
□ Artists
+ Professionals
· All Workers

Figure IV.2

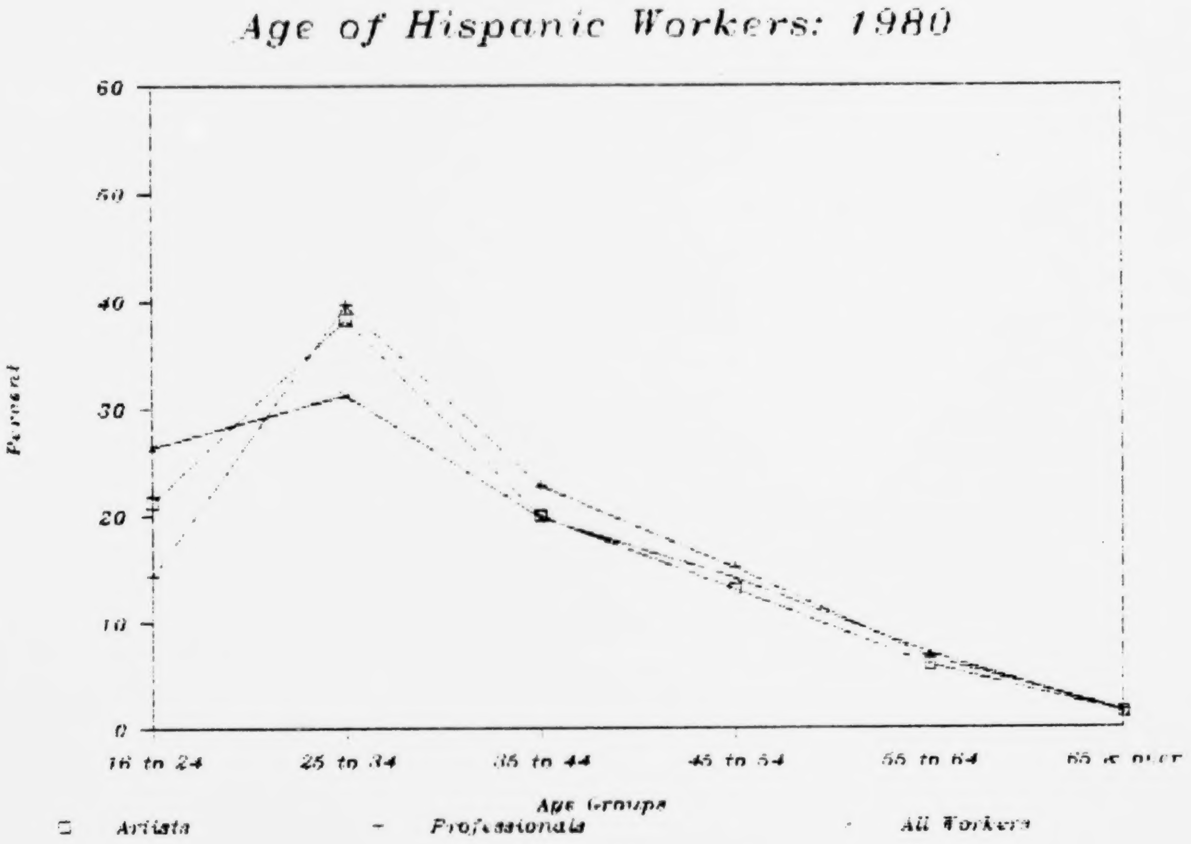
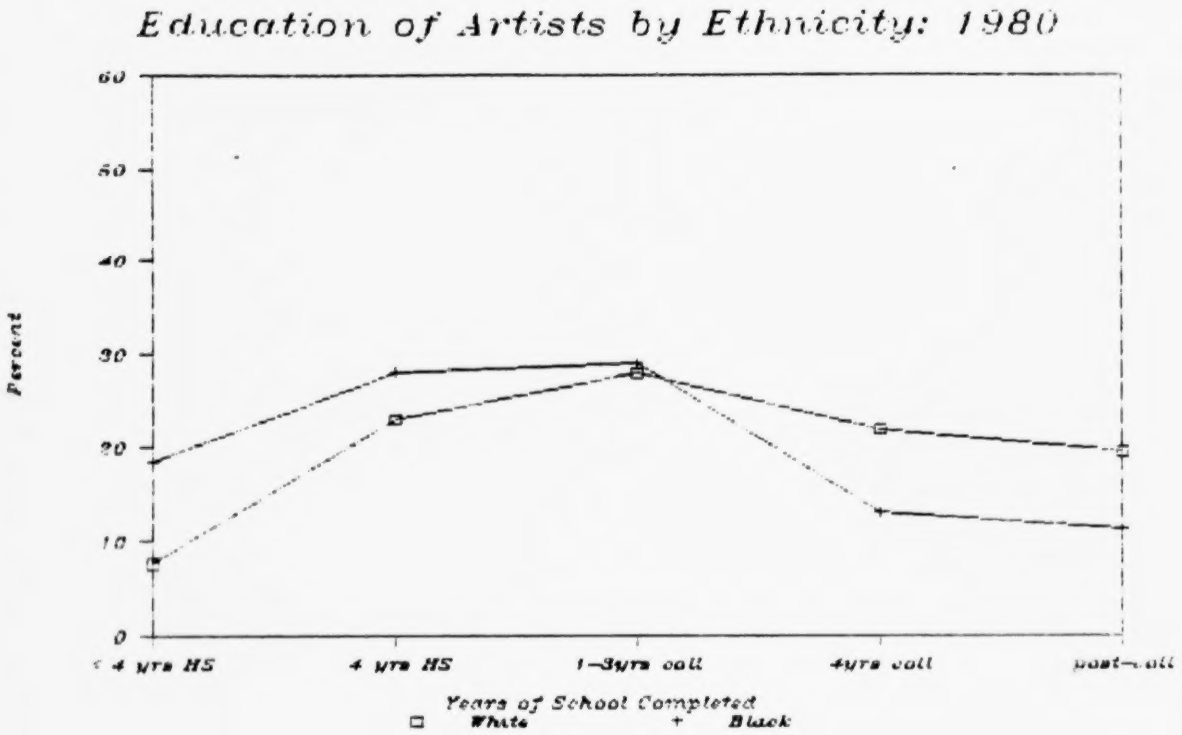

Age of Hispanic Workers: 1980
60
50
40
30
20
10
0
Percent
16 to 24
25 to 34
35 to 44
45 to 54
55 to 64
65 & over
Age Groups
☐ Artists
+ Professionals
◇ All Workers

Figure IV.3


Education of Artists by Ethnicity: 1980
60
50
40
30
20
10
0
Percent
< 4 yrs HS
4 yrs HS
1–3yrs coll
4yrs coll
post-coll
Years of School Completed
□ White
+ Black

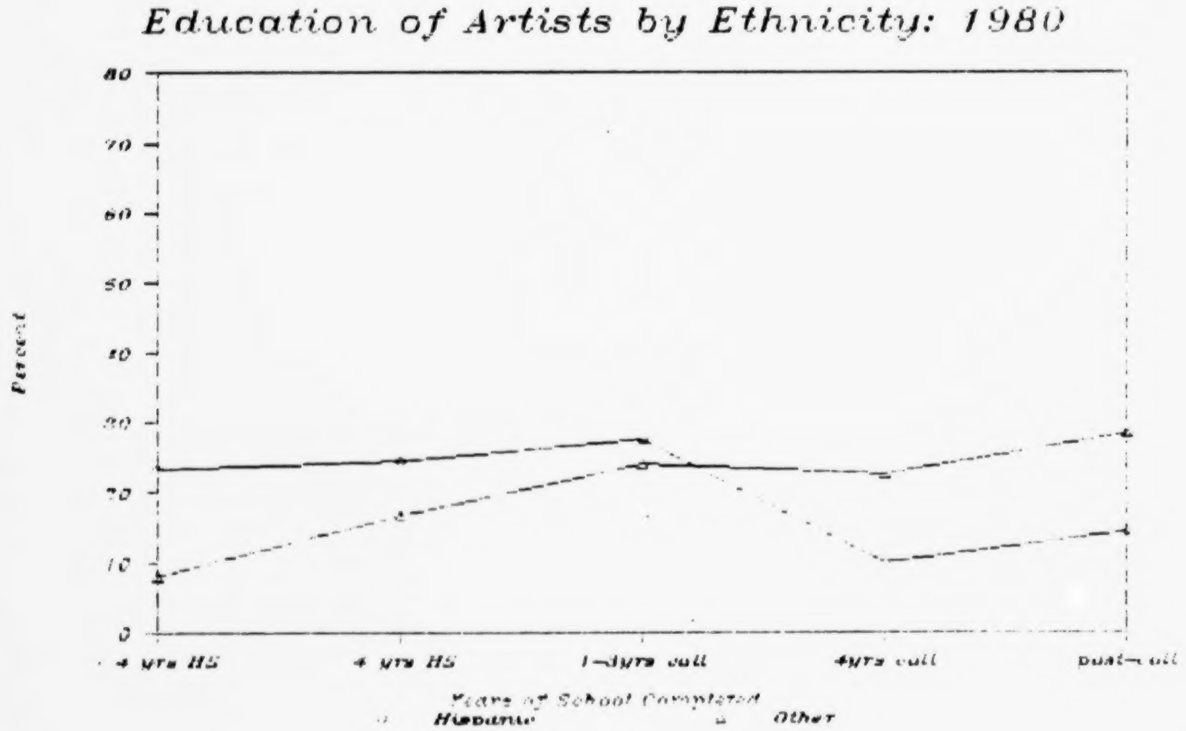

Education of Artists by Ethnicity: 1980
80
70
60
50
40
30
20
10
0
Percent
< 4 yrs HS
4 yrs HS
1–3yrs coll
4yrs coll
post-coll
Years of School Completed
◇ Hispanic
△ Other

Figure IV.4

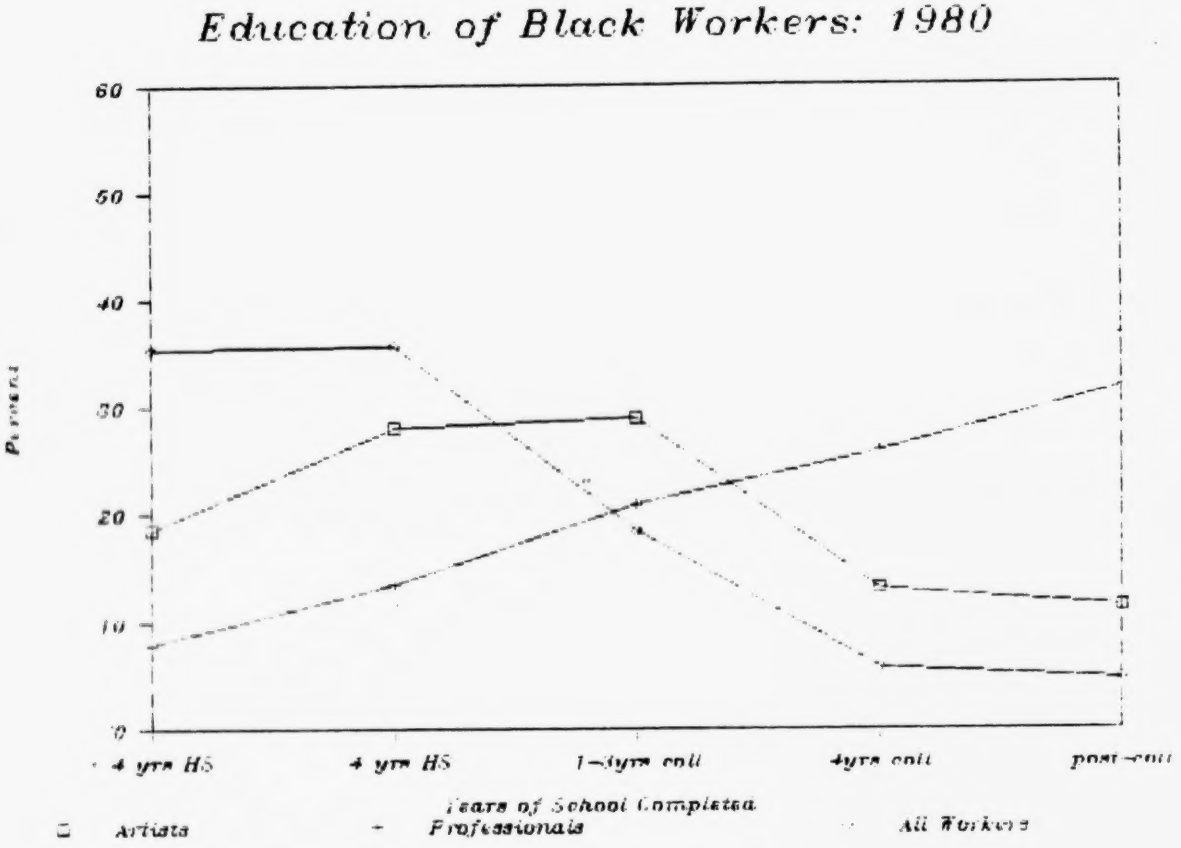

Education of Black Workers: 1980
60
50
40
30
20
10
0
Percent
< 4 yrs HS
4 yrs HS
1-3yrs coll
4yrs coll
post-coll
Years of School Completed
☐ Artists
+ Professionals
· All Workers

Figure IV.5

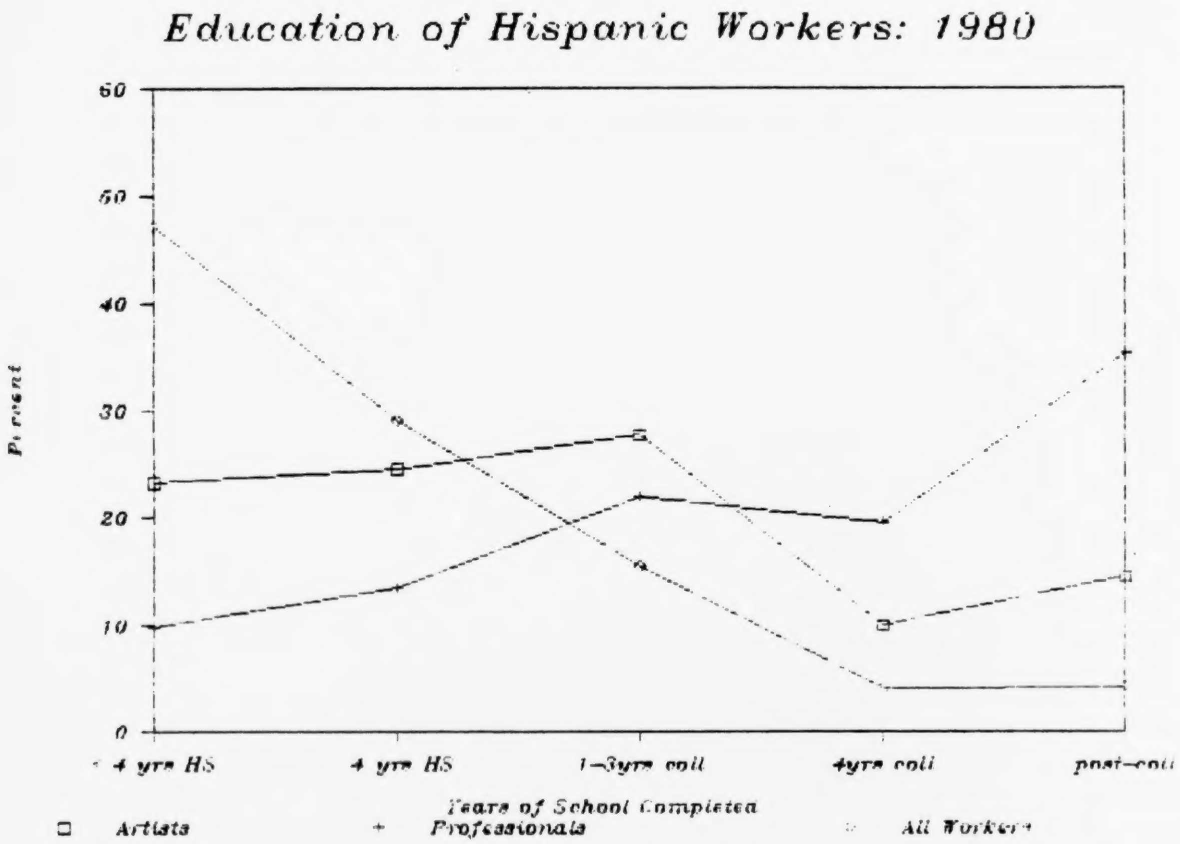

Education of Hispanic Workers: 1980
60
50
40
30
20
10
0
Percent
< 4 yrs HS
4 yrs HS
1–3yrs coll
4yrs coll
post–coll
Years of School Completed
Artists
Professionals
All Workers

Figure IV.6

V. MINORITY ARTISTS: ECONOMIC WELL-BEING

The 1980 census found that black and Hispanic artists on average obtained smaller economic rewards from their work than did white artists. Median annual earnings of black artists in 1979 totalled $8,600--83 percent of the corresponding figure for white artists of $10,400. Median annual earnings of Hispanic artists in 1979 totalled $9,600--92 percent of the corresponding figure for white artists. However, these differences were not nearly as great as the disparity described in Chapter III between the earnings of women and men artists. Moreover, other race artists actually obtained a greater economic return from their work than did white artists, with median annual 1979 earnings of $12,000, or 116 percent of the amount for whites.

This chapter examines the employment and earnings of minority artists. As in the previous chapter, the patterns exhibited by white artists, who comprise 90 percent of the total, are described first for each dimension. Then, the patterns exhibited by black, Hispanic, and other race artists are compared with white artists and with each other. Comparisons are also made for black and Hispanic artists with their counterparts in the professions and total work force. The analysis looks first at weeks and hours of work and weeks of unemployment to assess the extent to which minority artists were relatively unemployed or underemployed compared with white artists and other minority workers. The analysis then looks more closely at earnings profiles and finally at total household income of minority compared with white artists.

Work Experience in 1979 of Minority Artists

One-half of white artists in the 1980 census reported working full-time during the prior year, that is, working 50 to 52 weeks for 35 or more hours per week (see Table V.1). Another 10 percent worked all year, but on a part-time basis. At the other extreme, 17 percent of white artists worked less than half the year (fewer than 27 weeks). Other race artists showed a very similar work experience profile to that of white artists. Hispanic artists also showed a similar work experience profile, although a somewhat higher proportion of Hispanic than white artists--21 versus 17 percent--worked less than half the year. Black artists exhibited the greatest extent of underemployment in terms of weeks worked during 1979--only 43 percent of black artists compared with 50 percent of white artists worked full-year, full-time, and 26 percent compared with 17 percent worked less than half the year. The work experience profiles of black and Hispanic artists were similar to those of all black and Hispanic workers in the labor force.

Looking more closely at full-time versus part-time employment of artists during 1979, the data show very few differences among the race groups (see Table V.2). Each group exhibited a strong association between weeks and hours worked during the year. Among artists who worked 50 to 52 weeks in 1979, about 85 percent in each race group worked on a full-time schedule. Among artists whc worked 27 to 49 weeks, 56 of white artists worked full-time, as did 60 percent of Hispanic artists, 62 percent of black artists, and 65 percent of other race artists. Among those artists who worked only 1 to 26 weeks during 1979, about half in each race group worked a full-time schedule.

Comparing black and Hispanic artists with their counterparts in the labor force, fewer artists than all workers in each weeks worked category were employed on a full-time basis. The differences were most striking between those black and Hispanic artists and other workers who were not employed for 50 to 52 weeks. Thus, of those who worked 27 to 49 weeks during 1979, 62 percent of black artists worked full-time compared with 76 percent of all black workers, and 60 percent of Hispanic artists worked full-time compared with 79 percent of all Hispanic workers. Among those who worked only 1 to 26 weeks, only 49 percent of black artists worked full-time compared with 58 percent of all black workers, while 53 percent of Hispanic artists worked full-time compared with 64 percent of Hispanic workers.

Finally, black and, to a lesser extent, Hispanic artists experienced somewhat longer spells of unemployment during 1979 compared with white artists and also the artists in the other race category. Fully 29 percent of black artists and 22 percent of Hispanic artists were unemployed for 5 or more weeks during 1979 compared with 16 percent of white and other race artists. These disparities are greater than the difference in extent of unemployment between women and men artists. The data suggest that black and Hispanic artists may have experienced more involuntary underemployment through being able to work fewer weeks than they would like, whereas women artists may have experienced more voluntary underemployment through choosing to work fewer hours per week (see Chapter III).

Earnings Profiles of Full-Time Minority Artists

The analysis now turns directly to examining median earnings and earnings distributions of minority artists compared with white artists and with other minority workers. The first question to address is whether minorities receive the same rate of return as do whites for the same amount of work. This analyis, as in Chapter III, is restricted to the subgroup of minority and white artists who worked the entire year of 1979 on a full-time schedule.

The median earnings in 1979 of full-year, full-time white artists amounted to $15,900 (see Table IV.4). The median earnings for full-time black artists amounted to $13,400, or 84 percent of the figure for whites, while the median for full-time Hispanics amounted to $14,300, or 90 percent of the figure for whites. The median for full-time other race artists--$16,900--actually exceeded that for white artists by 6 percent.

The median earnings of full-time black and Hispanic artists compared favorably with the medians for their counterparts in the total labor force and even among the professions. Median earnings of full-time black artists amounted to 91 percent of the median for full-time black professionals and exceeded the median for all full-time black workers by 18 percent. Median earnings of full-time Hispanic artists amounted to 84 percent of the median for full-time Hispanic professionals and exceeded the median for all full-time Hispanic workers by 22 percent.

Looking more closely at median earnings for full-time black artists, the least well-paid group compared with white artists, the data show that the disparity was confined to a subset of artist occupations.[1] Median earnings of full-time black painters and craft-artists, announcers, musicians and composers, artist instructors, and authors in 1979 equalled or even exceeded 100 percent of the median earnings of white artists in these occupations. Full-time black actors and directors had median 1979 earnings of about 90 percent of the corresponding figure for whites. In contrast, the median earnings of full-time black photographers, architects, designers, and dancers amounted to only 84, 83, 79, and 75 percent, respectively, of the earnings of full-time white artists in these occupations.

Although full-time black and also Hispanic artists earned somewhat less for the same amount of work compared with full-time white artists, the differences were not nearly as great as the disparity in earnings between full-time women and men artists in 1979, where the women earned only 60 percent as much as the men (see Chapter III). Moreover, minority women artists were relatively better paid compared with minority men artists than was true of white women compared with white men artists. Median earnings of black women artists amounted to 70 percent of the median for their male counterparts, compared with a ratio of 59 percent for earnings of white women and men artists (see Table V.5). The corresponding ratios for Hispanic and other race women and men artists were 66 and 64 percent, respectively. Earnings ratios between black and Hispanic women and men professionals--78 and 74 percent--and all black and Hispanic women and men workers--74 and 69 percent--were even more favorable than those for black and Hispanic women and men artists.

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[1] These data are contained in the separately bound volume of detailed tabulations.

It turns out that the more favorable ratios of women's to men's median annual earnings for full-time minority compared with full-time white artists resulted from better relative earnings of minority versus white women artists than of minority versus white men artists. While black, Hispanic, and other race women artists earned 94, 96, and 110 percent, respectively, of what white women artists earned in 1979; black, Hispanic, and other race men artists earned only 79, 85, and 102 percent, respectively, of the earnings of white men artists.

Looking at the full distribution of earnings for minority and white artists who worked a full schedule throughout 1979, only 7 percent of full-time white artists earned less than $5,000 from their art, while 35 percent earned over $20,000 (see Table V.6 and Figure V.1). Other race artists showed a similar earnings profile--only 7 percent made less than $5,000 in 1979 while 37 percent earned over $20,000. A similar proportion of full-time Hispanic artists--7 percent--fell into the lowest earnings category in 1979, but fewer Hispanics than other race or white artists made over $20,000. Full-time black artists included the largest proportion with earnings below $5,000 in 1979--9 percent--and the smallest proportion with earnings above $20,000--25 percent. Close to one-half of full-time black and Hispanic artists were concentrated in the two categories that spanned the range from $5,000 to $15,000 of annual earnings in 1979, while only 35 percent of full-time other race artists and 39 percent of full-time white artists were in this range.

Factors in Earnings Differences Between White and Minority Artists

The analysis looked further at median earnings of full-time minority artists compared with median earnings of full-time white artists by age category, level of educational attainment, and region (see Table V.7). All groups of artists showed the typical pattern whereby earnings increase with age--presumably a proxy for work experience--up through the peak earnings years from age 45 to 54, and then decline as workers head into retirement. However, the median earnings of older minority artists were less likely to match the median for older white artists, while the median earnings for younger minority artists were likely to match or exceed the median for younger white artists. This pattern may be because older minority artists were less well-educated than their white counterparts, or because they suffered from discrimination that kept them from obtaining increases in their earnings commensurate with their years of experience.

All groups of artists also showed the typical pattern whereby more time spent in obtaining an education yields greater earnings. Moreover, the higher the education level, generally the higher the ratio of minority artists' to white artists' median earnings. This pattern was particularly evident among full-time Hispanic artists, where those with less than a high school education had median earnings that were only 78 percent of the median of their white counterparts, while those with post-college graduate education had median earnings that were 7 percent higher than the median earnings of comparably-educated white artists. The ratio of black artists' to white artists' median earnings rose from 76 percent for those with less than a high school education to 98 percent for those with 1 or more years of education beyond the B.A. level. The median earnings of other race artists were about the same or exceeded the median of white artists at all educational levels.

Finally, full-time artists showed important differences in earnings profiles by region of the country. Median earnings in 1979 for full-time white artists were lowest in the South and highest in the Northeast--$14,200 verus $17,100. Full-time black artists also had the lowest median earnings in the South and the lowest ratio of their median earnings to the median of white artists in the South. Full-time Hispanic artists had the lowest median earnings in the South and West and the lowest ratio of their median earnings to the median of white artists in the West. Full-time other race artists similarly had their lowest median earnings and the lowest ratio of their median earnings to the median of white artists in the West. In each case, the region(s) in which a group of minority artists was least well-off was also the region(s) where the group was most prevalent.

In addition to being more likely to live in regions where they were less well-off economically in 1979, full-time black and Hispanic artists included higher proportions compared with full-time white artists of the least well-educated and youngest age groups who were also the least well-paid. These patterns may help account for the finding that the median earnings of full-time black and Hispanic artists were only 84 and 90 percent, respectively, of the median for full-time white artists. Differences in occupational structures may also enter in.

It turns out that recalculating the median earnings of black and Hispanic artists assuming the same age distribution or the same occupational structure as that of full-time white artists has relatively little impact. However, assuming the same distribution by region of the country has greater impact, and assuming the same educational distribution has the greatest impact of all. The results are as follows: the median earnings of full-time black and Hispanic artists are 86 and 92 percent of the median for whites under the same age distribution; 87 and 93 percent under the same occupational distribution; 88 and 95 percent under the same regional distribution; and 92 and 97 percent under the same educational distribution. Further multivariate analysis would be necessary to establish the impact of each of these variables on earnings levels, holding all other variables constant. Male-female differences should be included in such an analysis, as should more direct measures of work experience and other relevant variables to the extent that available data permit.

It is important to note that the differences in median earnings between full-time minority and white artists were not nearly as strong as the differences described in Chapter III between full-time women and men artists. Only the least well-educated black and Hispanic artists and some of the older age groups of minority artists who worked full-time were as badly paid compared with their white counterparts as were most groups of full-time women artists compared with full-time men artists. The high returns to higher levels of educational attainment for full-time black and Hispanic artists are particularly heartening, given the long-term trend on the part of the population toward increasing enrollment in postsecondary education institutions.

Earnings Profiles of All Minority Artists

The disparities between full-time and part-time work and between earnings levels for comparable work loads were not as great for minority artists compared with white artists as they were for women compared with men artists. However, black artists in particular were less likely to obtain as much work in the arts or to obtain as high a rate of pay as were other groups of artists. Hence, the earnings profiles of all black artists were skewed toward the lower earnings categories (see Table V.8 and Figure V.2). One-third of black artists earned less than $5,000 from their art in 1979, and another one-quarter earned from $5,000 to $10,000. At the other extreme, only 13 percent of black artists earned more than $20,000 in 1979. In contrast, only one-quarter of Hispanic, other race, and white artists earned less than $5,000 in 1979; while 18 percent of Hispanic artists, 22 percent of white artists, and 25 percent of other race artists earned more than $20,000. Hispanic artists shared with black artists a similarly high proportion--25 percent--with earnings in the next lowest category of $5,000 to $10,000; but otherwise the earnings profile of Hispanic artists more closely resembled that of white than of black artists.

Household Income of Minority Artists

Married artists who headed households earned more from their work than did other categories of artists in 1979, and their households were better off taking into account all sources of income. These patterns held true for black, Hispanic, other race, and white artists (see Table V.9 and Figures V.3 and V.4). About two-fifths of white married artists earned less than $10,000 from their work in 1979, but almost 30 percent earned $20,000 or more. Moreover, only 7 percent of the households headed by white married artists had total income less than $10,000, and 70 percent had total income over $20,000. Other race, Hispanic, and black married artists showed very similar patterns of earnings and total household income, although black and Hispanic married artists were somewhat less well-off than other race and white married artists. Thus, only 57 and 58 percent of households headed by black and Hispanic married artists had total income over $20,000 in 1979, while 12 and 15 percent had total income under $10,000.

Single-parent artists showed a bleaker economic picture. About half of white, other race, and Hispanic single-parent artists had earnings of less than $10,000 in 1979, and over 60 percent of black single-parent artists were in this lowest earning category, compared with only 30 to 40 percent of married artists. Moreover, one-quarter of households headed by single-parent white artists up to two-fifths of households headed by single-parent black artists had total household income below $10,000, compared with only 7 to 15 percent of households headed by married artists. At the other extreme, only two-fifths of single-parent households headed by single-parent white, other race, and Hispanic artists and only 28 percent of those headed by blacks had total household income over $20,000, compared with percentages ranging from 60 to 70 percent among households headed by married artists.

The earnings and total household income profiles of artists who headed nonfamily households were similar to those of single-parent artists for each of the race groups, although artists heading nonfamily households were less likely to be in the lowest earnings and income category of under $10,000 and more likely to be in the next lowest category of $10,000 to $20,000 compared with artists heading single-parent households. Nonfamily households are generally smaller than either married-couple or single-parent family households, so that their economic picture on a per capita basis may have been much more adequate than that of the single-parent families.

Finally, the earnings of artists who were in the "other" household member group (including relatives and nonrelatives of the head) were concentrated in the lowest category--71 to 80 percent of other artists in each race group earned less than $10,000 in 1979 and only 3 to 5 percent earned $20,000 or more. However, the household economic picture for these artists was comparatively bright, resembling that of married artists.

Somewhat higher proportions of black and Hispanic artists were single parents compared with other race and white artists--9 and 7 percent versus 4 percent, respectively. These households appeared more at economic risk than other kinds of households to which artists belonged. However, about the same proportions of Hispanic as well as other race and white artists--68 to 72 percent--were either married or in the other household member category and hence in relatively well-off households. Black artists included 62 percent who were either married or in the other household member category. More extensive analysis would be useful to determine the comparative economic standing of black, Hispanic, other race, and white artists, taking into account not only their income but their needs in terms of household size and composition. More analysis would also be useful to determine the contribution made by artists to the economic well-being of their households.

TABLE V.1. Work Experience During 1979 of Artists and All Workers, by Ethnicity, Percent Distribution

	Weeks Worked in 1979					
	50-52		40-49	27-39	14-26	0-13
	35+hrs.	<35 hrs.				
All Artists						
Blacks	42.6%	7.8%	14.3%	9.3%	11.4%	14.5%
Hispanics	48.5	7.3	14.1	9.0	9.4	11.8
Other races	52.2	8.1	14.1	7.4	7.9	10.2
Whites	50.0	9.5	15.2	8.4	8.4	8.5
All Workers						
Blacks	45.9	5.6	14.4	8.7	9.3	16.1
Hispanics	47.2	4.6	16.0	9.2	10.3	12.8

SOURCE: For artists, tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract; for all workers, U.S. Bureau of the Census, 1980 Census of Population, Volume I, Chapter D, Detailed Population Characteristics, Part 1, U.S. Summary (PC80-1-D1-A): Table 273. Comparable published tabulations are not available for professional workers.

NOTE: Percentages for all workers include employed and unemployed in the labor force in 1979; percentages for artists include employed and experienced unemployed in the civilian labor force as of 1980. The race and ethnic categories for artists add to 100 percent of the population. Hispanics may be of any race; whites, blacks, and other races include only persons who are not of Hispanic ethnic origin (see Appendix C). Tabulations are not shown for other races, except for artists, as explained in the text.

TABLE V.2. Part-Time Versus Full-Time Work Experience During 1979 of Artists and All Workers, by Ethnicity

Weeks Worked in 1979:	50-52		27-49		1-26	
Percent Usually Working:	Full-Time	Part-Time	Full-Time	Part-Time	Full-Time	Part-Time
All Artists						
Blacks	84.5%	15.5%	61.5%	38.5%	49.1%	50.9%
Hispanics	87.0	13.0	59.6	40.4	53.1	46.9
Other races	86.5	13.5	64.6	35.4	51.5	48.5
Whites	84.0	16.0	56.3	43.7	46.6	53.4
All Workers						
Blacks	89.1	10.9	75.6	24.4	58.1	40.9
Hispanics	91.0	9.0	78.5	21.5	63.7	36.3

SOURCE: SOURCE: For artists, tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract; for all workers, U.S. Bureau of the Census, 1980 Census of Population, Volume I, Chapter D, Detailed Population Characteristics, Part 1, U.S. Summary (PC80-1-D1-A): Table 273. Comparable published tabulations are not available for professional workers.

NOTE: See Table V.1. Full-time is 35 or more hours per week; part-time is less than 35 hours per week.

TABLE V.3. Unemployment Experience During 1979 of Artists by Ethnicity, Percent Distribution

	Weeks Unemployed in 1979		
	0-4	5-26	27-52
All Artists			
Blacks	71.4%	14.5	14.1
Hispanics	78.2	12.2	9.6
Other races	83.6	8.4	8.0
Whites	83.7	10.0	6.3

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

NOTE: The category 27-52 weeks unemployed includes persons who reported no work in 1979--6.9 percent of black artists, 5.6 percent of Hispanics, 4.0 percent of other races. and 3.4 percent of whites. These persons may have been unemployed or not in the labor force. Again, the percentages for artists include employed and experienced unemployed as of 1980.

TABLE V.4. Median Earnings in 1979 for Artists, Professionals, and All Workers, by Work Experience by Ethnicity

	Worked in 1979		Worked All Year, Full-Time	
	Median	Ratios	Median	Ratios
All Artists				
Blacks	$ 8,627		$13,381	
Ratio to:				
White artists		0.83		0.84
Black profs.		0.67		0.91
Black workers		0.98		1.18
Hispanics	$ 9,579		$14,268	
Ratio to:				
White artists		0.92		0.90
Hispanic profs.		0.73		0.84
Hispanic workers		1.07		1.22
Other races	$12,048		$16,919	
Ratio to:				
White artists		1.16		1.06
Whites	$10,428		$15,916	
All Professionals				
Blacks	$12,923		$14,697	
Hispanics	$13,093		$16,886	
All Workers				
Blacks	$ 8,842		$11,381	
Hispanics	$ 8,916		$11,685	

SOURCE: For artists, tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract; for professionals and all workers, U.S. Bureau of the Census, 1980 Census of Population, Volume I, Chapter D, Detailed Population Characteristics, Part 1, U.S. Summary (PC80-1-D1-A): Table 281.

NOTE: All-year is 50-52 weeks worked; full-time is 35 or more hours per week worked. Earnings include wages and salaries and net self-employment income.

TABLE V.5. Median Earnings in 1979 for Full-Year, Full-Time Artists, Professionals, and All Workers, by Ethnicity and Sex

	Median and Ratio		Ratio
	Women	Men	Women/Men
All Artists			
Blacks	$10,237	$14,567	.70
Ratio to white women or men artists	.94	.79	
Hispanics	$10,445	$15,746	.66
Ratio to white women or men artists	.96	.85	
Other races	$11,962	$18,784	.64
Ratio to white women or men artists	1.10	1.02	
White artists	$10,876	$18,363	.59
All Professionals			
Blacks	$13,108	$16,898	.78
Hispanics	$12,719	$19,282	.66
All Workers			
Blacks	$ 9,533	$12,848	.74
Hispanics	$ 8,946	$13,013	.69

SOURCE: See Table V.4.

NOTE: See Table V.4.

TABLE V.6. Earnings in 1979 of Full-Year, Full-Time Artists by Ethnicity, Percent Distribution

	Under $5,000	$5,001-10,000	10,001-15,000	15,001-20,000	20,001-30,000	$30,000 & Over
All Full-Year, Full-Time Artists						
Blacks	9.1%	24.7%	23.8%	17.7%	15.3%	9.3%
Hispanics	6.8	23.2	23.3	18.3	20.0	8.3
Other races	6.8	12.7	22.5	20.7	25.1	12.2
Whites	7.4	17.2	22.1	18.2	21.3	13.8

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

NOTE: See Table V.4.

TABLE V.7. Median Earnings in 1979 of Full-Year, Full-Time Artists and Ratio to White Earnings, by Ethnicity by Age, Education, and Region of Residence, Percent Distribution

	Median Earnings of Full-Year, Full-Time Artists						
	Whites	Blacks		Hispanics		Other races	
	Median	Median	Ratio	Median	Ratio	Median	Ratio
All Artists	15,916	13,381	0.84	14,268	0.90	16,919	1.06
Age Group							
Age 16-24	9,477	8,834	0.93	9,096	0.96	9,887	1.04
Age 25-34	14,320	13,706	0.96	14,034	0.98	15,215	1.06
Age 35-44	19,591	15,172	0.77	17,559	0.90	20,876	1.07
Age 45-54	21,405	18,251	0.85	16,668	0.78	20,001	0.93
Age 55-64	19,433	9,660	0.50	14,040	0.72	18,159	0.93
Age 65+	14,259	9,376	0.66	12,051	0.85	9,376	0.66
Years of School Completed							
High School:							
<4 years	12,036	9,156	0.76	9,424	0.78	12,369	1.03
4 years	13,895	11,344	0.82	13,040	0.94	13,277	0.96
College:							
1-3 yrs.	15,307	14,191	0.93	14,681	0.96	14,858	0.97
4 years	16,120	15,782	0.98	14,933	0.93	17,892	1.11
Post-college:							
1+ years	19,457	19,033	0.98	20,866	1.07	19,235	0.99
Region of Residence							
Northeast	17,119	15,365	0.90	15,061	0.88	18,890	1.10
Midwest	16,001	13,930	0.87	18,168	1.14	17,918	1.12
South	14,229	11,540	0.81	13,626	0.96	16,301	1.15
West	16,705	15,464	0.93	13,722	0.82	16,185	0.97

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

TABLE V.8. Earnings in 1979 of Artists by Ethnicity, Percent Distribution

	Under $5,000	$5,001-10,000	10,001-15,000	15,001-20,000	20,001-30,000	$30,000 & Over
All Artists						
Blacks	31.0%	24.8%	17.9%	11.2%	9.4%	5.7%
Hispanics	26.6	25.4	17.5	12.1	12.7	5.7
Other races	23.9	18.8	17.8	14.8	16.8	7.9
Whites	27.9	20.6	16.8	12.2	13.5	8.9

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

NOTE: See Table V.4. Black, Hispanic, other race, and white artists with earnings in 1979 totalled 92.5, 94.1, 95.2, and 96.3 percent, respectively, of all black, Hispanic, other race, and white artists in the 1980 census. These percentages are about the same as those black, Hispanic, other race, and white artists reporting working at least 1 week in 1979--93.1, 94.4, 96.0, and 97.6 percent, respectively.

TABLE V.9. Household Income and Own Earnings in 1979 of Artists, by Household Relationship by Ethnicity

	Under $10,000	$10,001-20,000	$20,000-35,000	$35,001-50,000	$50,000 & More
Married-Head Artists					
Blacks					
HH. income	12.1%	30.6%	35.7%	13.0%	8.6%
Earnings	42.6	35.2	16.5	3.3	2.3
Hispanics					
HH. income	14.6	27.2	37.7	12.8	7.7
Earnings	41.8	32.5	20.7	2.7	2.3
Other Races					
HH. income	8.8	21.1	38.2	21.1	10.7
Earnings	32.2	33.7	27.0	5.3	1.8
Whites					
HH. income	6.8	23.1	39.7	17.5	13.0
Earnings	41.3	28.9	21.5	4.7	3.5
Single-Parent Artists					
Blacks					
HH. income	40.5	31.2	20.5	3.9	3.9
Earnings	62.2	24.2	10.6	2.6	0.5
Hispanics					
HH. income	28.9	31.0	27.5	9.9	2.8
Earnings	51.5	30.2	16.2	0.7	1.5
Other Races					
HH. income	33.9	26.8	28.6	7.1	3.6
Earnings	51.0	28.3	18.9	1.9	0.0
Whites					
HH. income	25.6	32.4	27.6	7.9	6.5
Earnings	49.1	30.8	14.7	3.0	2.3
Nonfamily-Head Artists					
Blacks					
HH. income	36.4	37.8	17.6	4.9	3.3
Earnings	48.2	35.5	13.7	1.5	1.2
Hispanics					
HH. income	32.5	35.9	21.5	6.5	3.6
Earnings	49.9	34.0	11.7	2.2	2.2
Other Races					
HH. income	27.7	33.5	27.1	7.7	4.0
Earnings	45.4	37.5	15.0	0.9	1.3
Whites					
HH. income	29.2	35.5	23.5	6.8	5.0
Earnings	48.3	34.6	12.7	2.4	1.9
Other Artists					
Blacks					
HH. income	19.5	27.3	29.6	15.4	8.3
Earnings	79.6	15.8	3.7	0.2	0.8
Hispanics					
HH. income	13.4	26.7	33.0	14.3	12.6
Earnings	79.0	17.8	3.2	0.0	0.0
Other Races					
HH. income	7.2	15.0	40.1	17.9	19.8
Earnings	71.0	23.8	3.7	1.0	0.5
Whites					
HH. income	6.5	16.6	35.4	24.0	17.6
Earnings	77.8	18.2	3.5	0.2	0.2

SOURCE and NOTE: See Table V.10 below.

TABLE V.10. Household Relationship of Artists, by Ethnicity, 1980, Percent Distribution

	Married-Couple Head/Spouse	Single-Parent Family Head	Nonfamily Head	Other
All Artists				
Blacks	36.5%	9.2%	28.4%	25.9%
Hispanics	48.9	7.1	23.6	20.5
Other races	56.0	4.2	24.3	15.5
Whites	55.6	4.1	28.1	12.2

SOURCE: Tabulations of the 1980 Census Public Use Microdata Sample A File Artist Extract.

NOTE: Household relationship definitions are: "Married Head/Spouse" is the householder or spouse in a married-couple family household; "Single Parent" is the householder in a family household with no spouse present; "Nonfamily Head" is the householder in a household made up of nonrelatives; "All Other" includes child and other relative of head in a family household, nonrelative of head in a family household, and nonrelative of head in a nonfamily household. Artists living in group quarters--2.2 percent of blacks, 2.0 percent of Hispanics, 2.2 percent of other races, and 1.5 percent of whites --are excluded. Black, Hispanic, other race, and white artists with earnings represent 93.5, 94.8, 96.3, and 96.6 percent, respectively, of those with household income in 1979.

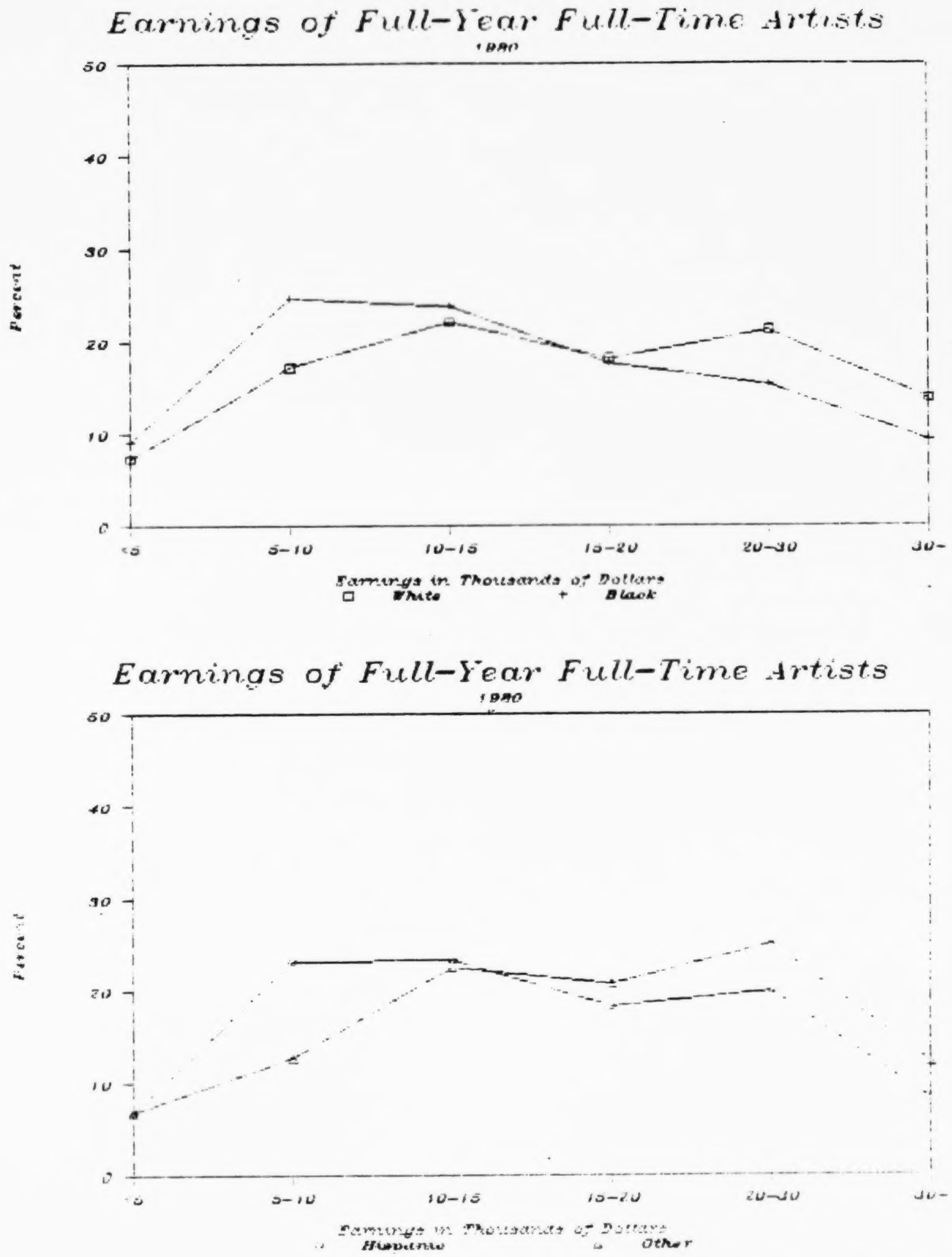
Earnings of Full-Year Full-Time Artists
1980
Percent
0
10
20
30
40
50
<5
5-10
10-15
15-20
20-30
30-
Earnings in Thousands of Dollars
□ White
+ Black
Earnings of Full-Year Full-Time Artists
1980
Percent
0
10
20
30
40
50
<5
5-10
10-15
15-20
20-30
30-
Earnings in Thousands of Dollars
Hispanic
Other

Figure V.1

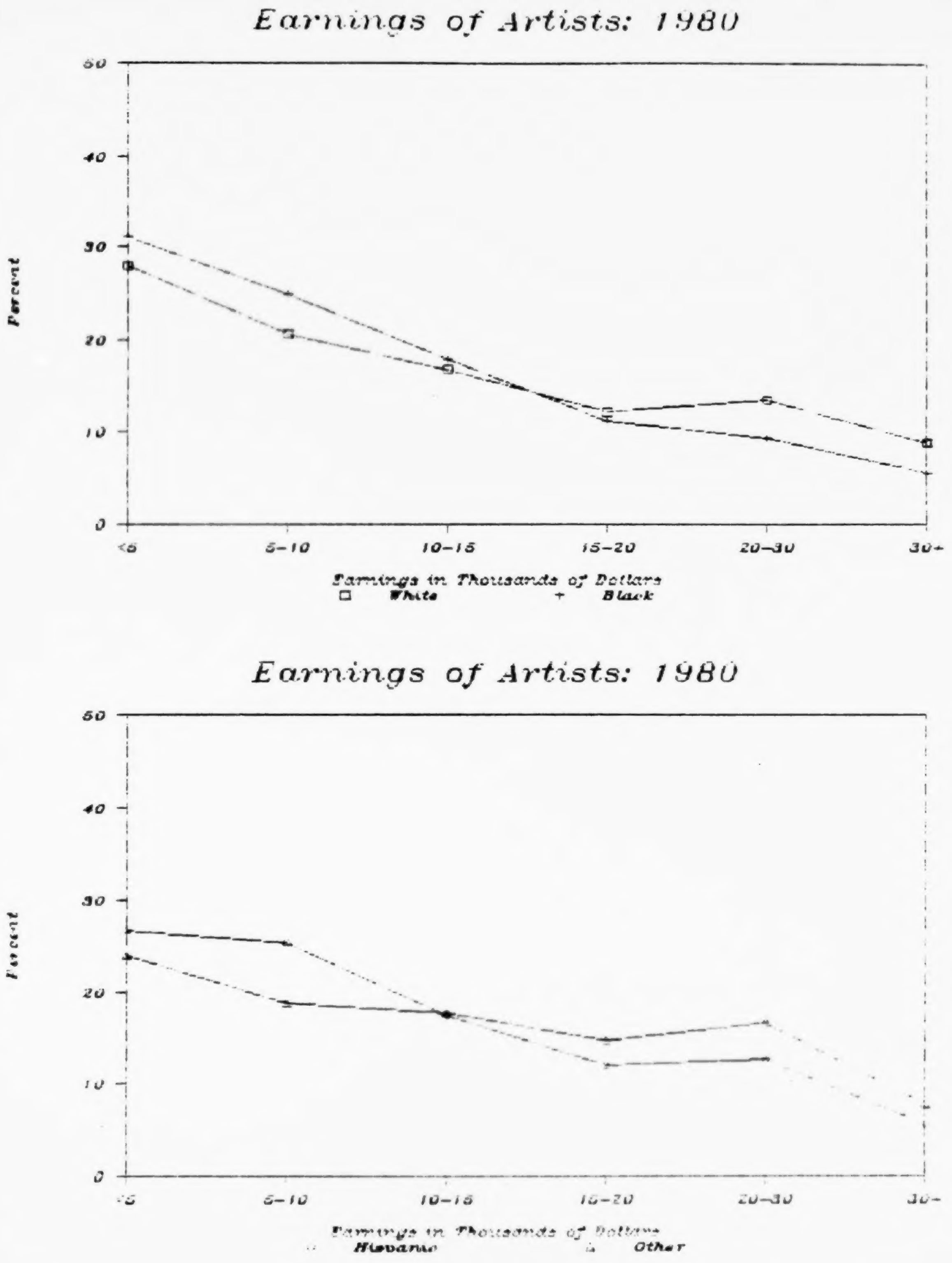
Earnings of Artists: 1980
50
40
30
20
10
0
Percent
<5
5-10
10-15
15-20
20-30
30+
Earnings in Thousands of Dollars
□ White
+ Black
Earnings of Artists: 1980
50
40
30
20
10
0
Percent
<5
5-10
10-15
15-20
20-30
30+
Earnings in Thousands of Dollars
Hispanic
Other

Figure V.2

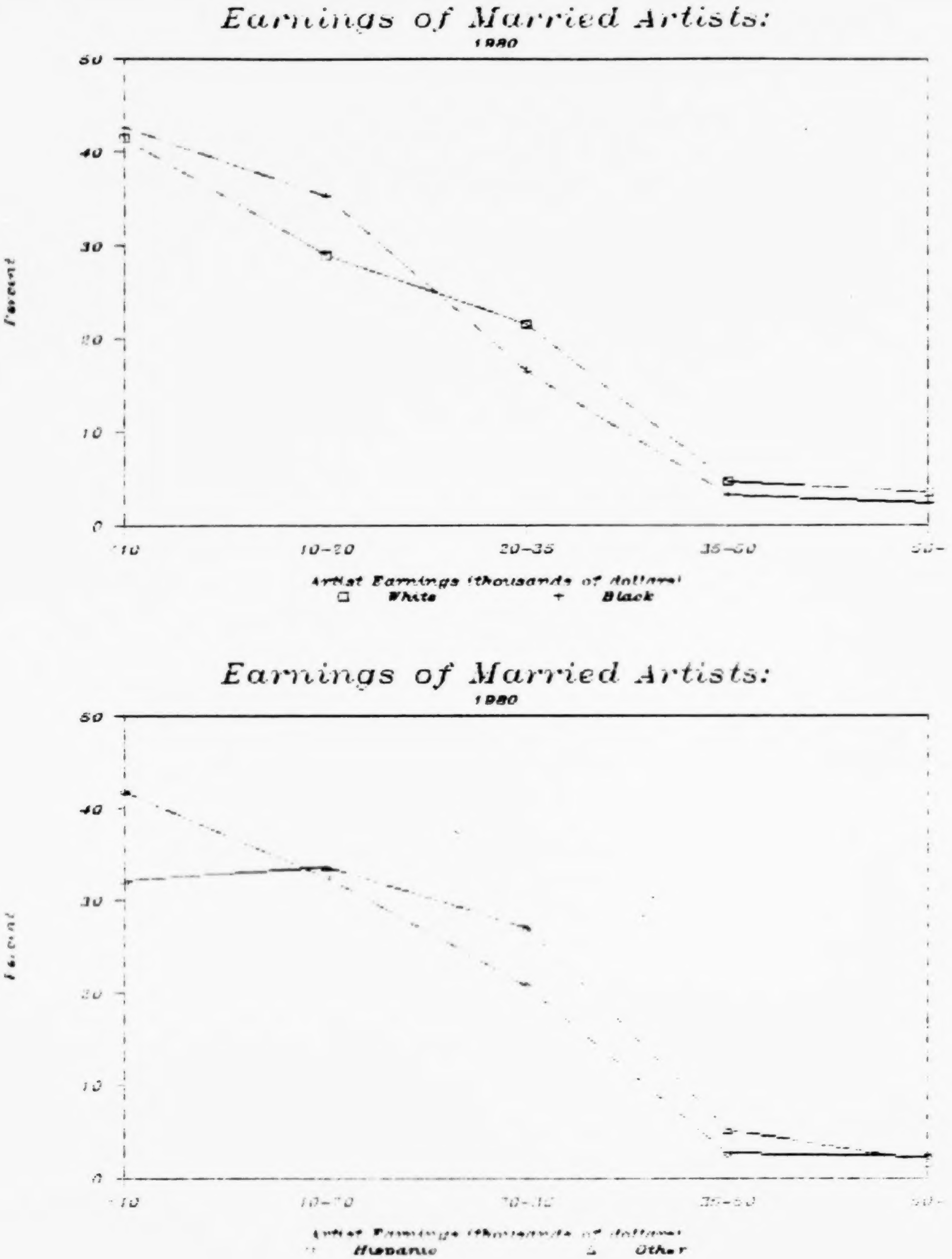
Earnings of Married Artists:
1980
50
40
30
20
10
0
Percent
<10
10-20
20-35
35-50
50-
Artist Earnings (thousands of dollars)
□ White
+ Black
Earnings of Married Artists:
1980
50
40
30
20
10
0
Percent
<10
10-20
20-35
35-50
50-
Artist Earnings (thousands of dollars)
Hispanic
△ Other

Figure V.3

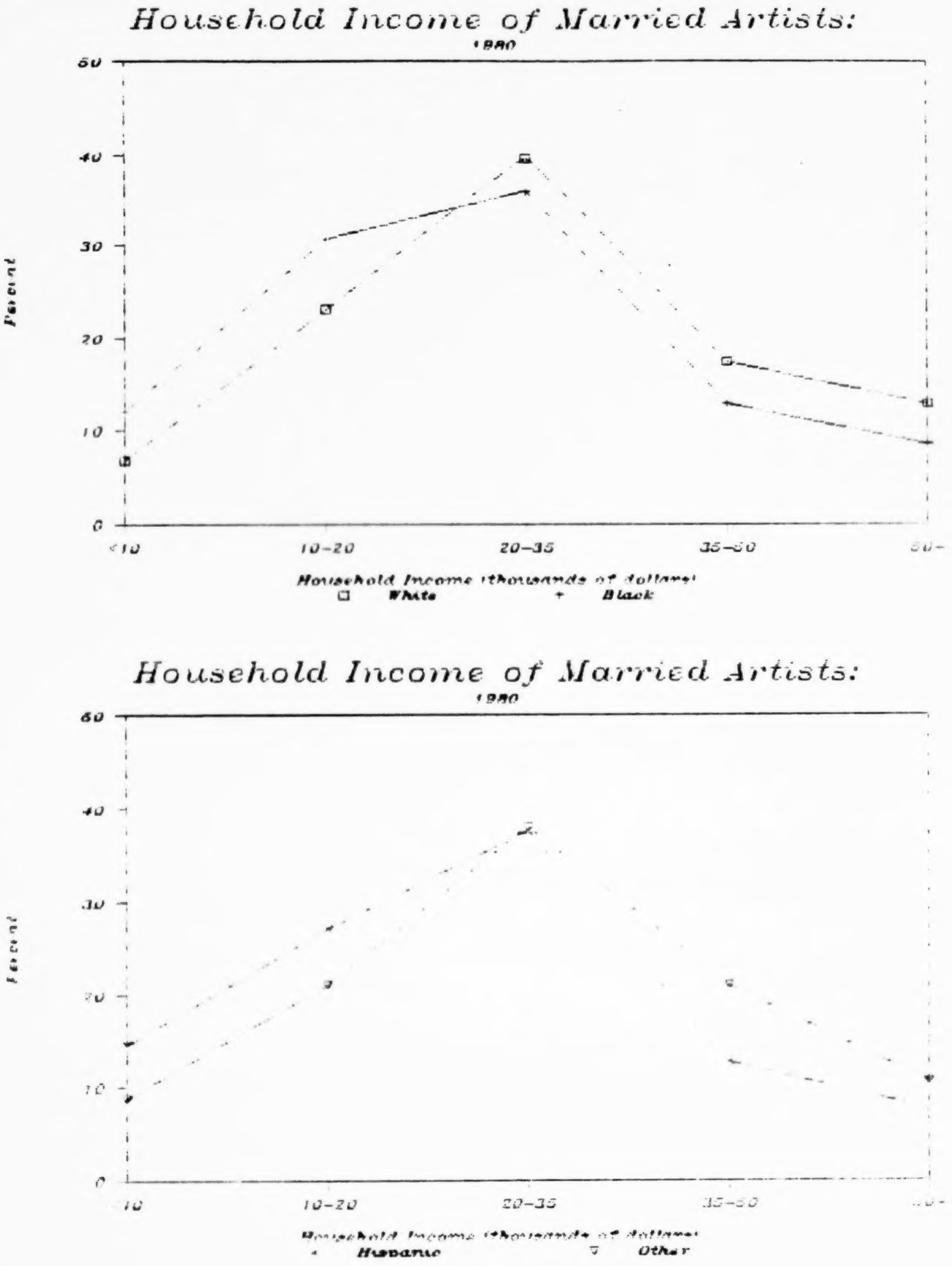
Household Income of Married Artists:
1980
Percent
0
10
20
30
40
50
<10
10-20
20-35
35-50
50-
Household Income (thousands of dollars)
□ White
+ Black
Household Income of Married Artists:
1980
Percent
0
10
20
30
40
50
<10
10-20
20-35
35-50
50-
Household Income (thousands of dollars)
+ Hispanic
▽ Other

Figure V.4

APPENDIX A: OCCUPATIONAL CLASSIFICATION OF ARTISTS IN THE CENSUS

At each decennial census, persons are asked to supply information about their occupation.[1] The wording used in the 1980 census was as follows:

> Current or most recent job activity
>
> Describe clearly this person's chief job activity or business last week. If this person had more than one job, describe the one at which this person worked the most hours. If this person had no job or business last week, give information for last job or business since 1975.
>
> 29. Occupation
>
> a. What kind of work was this person doing? (For example: Registered nurse, personnel manager, supervisor of order department, gasoline enginee assembler, grinder operator).
>
> b. What were this person's most important activities or duties? (For example: Patient care, directing hiring policies, supervising order clerks, assembling engines, operating grinding mill).

Clerical staff in the Census Bureau's processing offices converted the written occupation descriptions from the questionnaire to code numbers by relating these descriptions to an entry in U.S. Bureau of the Census, 1980 Census of Population: Alphabetical Index of Industries and Occupations, PHC80-R3 (Washington, D.C.: U.S. Government Printing Office, 1982). The occupational classification system designed for the 1980 census consists of 503 specific occupation categories arranged into 6 summary and 13 major occupation groups, as described in U.S. Bureau of the Census, 1980 Census of Population: Classified Index of Industries and Occupations, PHC80-R4 (Washington, D.C.: U.S. Government Printing Office, 1982).

This classification was designed to be consistent with the 1980 Standard Occupational Classification Manual (SOC), published by the U.S. Department of Commerce, Office of Federal Statistical Policy and Standards. This is the first time there was a United States standard to use in developing the census occupational classification. The use of the SOC has, however, affected comparability with the classifications used in earlier censuses.[2]

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[1] The material in this appendix is drawn largely from U.S. Bureau of the Census, 1980 Census of Population, Volume I, Chapter D, Detailed Population Characteristics, Part 1, U.S. Summary, Section A: United States, PC80-1-D1-A (Washington, D.C.: U.S. Government Printing Office, 1984), Appendixes B and E. Similar procedures are used to determine industry of employment as well as occupation.

Following are the specific job titles included in artist occupation categories for the 1980 census, from the Classified Index of Industries and Occupations cited above. The numbers and letters following many of the job titles refer to industry codes. They indicate that, among persons with the particular job title, only those who working in the specified industries were included in the occupation category.

---

[2] See Constance F. Citro and Deirdre A. Gaquin, Artists in the Work Force, 1950 to 1985, Report for the Research Division, National Endowment for the Arts (Washington, 1987), Appendixes A and B, for a discussion of comparability of occupation coding for artists in decennial censuses from 1950 through 1985.

Job Titles included in Artist Occupations, 1980 Census

043 Architects

- Architect—(882)
- Architectural designer—(882)
- Architectural superintendent
- Building consultant—L,M,851-860
- Land planner—(712)

- Landscape architect—(021)
- Location analyst—D,E,F,580-691
- Location man—D,E,F,580-691
- Real estate site analyst
- School plant consultant

- Site planner—D,E,F,580-691
- Supervising architect—(882)

137 Art, drama, and music teachers

- Band director—M
- Choir director—M
- Director of music—M
- Dramatic coach—M
- Music director—M

- Supervisor
  - Music—M
- Teacher
  - Art—M
  - Choral—M

  - Dancing—M
  - Dramatic art—M
  - Fine arts—M
  - Music—M
  - Organ—M

  - Photography—M
  - Piano—M
  - Public speaking—M
  - Remedial reading—M
  - Speech—M
  - Speech and drama—M
  - Stagecraft—M
  - Violin—M
  - Voice—M

183 Authors

- Author—(892)
- Continuity man—440
- Continuity writer—440
- Dramatist—(892)
- Fiction writer

- Free-lance writer—892
- Gag writer
- Game author—172
- Ghost writer—(892)
- Handbook writer—352,362
- Humorist—(892)

- Lexicographer—(172)
- Librettist—(892)
- Literary writer—Exc. C,172
- Lyricist—(892)
- Magazine writer—(892)

- Manual writer—400-432
- Novelist—(892)
- Play writer—(892)
- Playwright—(892)
- Poet—(892)

- Poetess—(892)
- Professional writer
- Program writer—440
- Scenario writer—800
- Scientific writer

- Sreen writer—440,800
- Short-story writer—(892)
- Special writer—440
- Speech writer
- Story writer—(892)
- Television writer—(440)
- Verse writer—Greeting cards 172
- Writer—Free lance 892

185 Designers

- Apprentice
  - Furrier—(151)
  - Window trimmer
- Art director
- Art-glass designer

- Bank-note designer—172
- Body stylist—351
- Ceramic designer
- Ceramic-mold designer
- Cloth designer—(732)

- Clothes designer—(732)
- Color adviser—800
- Color consultant—D,E,F,580-691
- Color expert—D,E,F,190,512,521,530,580-691
- Commercial designer—(732)

- Corsage maker—681
- Costume designer—800
- Creative designer
- Custom furrier—PR 630
- Decorating consultant—D,E,F,580-691

- Decorator, n.s.—D,E,F,512,521,530,580-602,611-691,800
- Decorator, n.s.—Window trimming service 742
- Decorator, n.s.—Mfg. not listed above
- Design maker—681

- Designer—Any not listed above
- Director of display—D,E,F,580-691
- Display artist—D,E,F,580-691
- Display coordinator—D,E,F,580-691
- Display designer

- Display director—D,E,F,580-691
- Display man, free lance—742
- Display man—C,D,E,F,172,390,391,500-691,742
- Display man—Commercial art co. 742

- Display trimmer—D,E,F,580-691
- Displayer, merchandise
- Draper—D,592,600,630,661,800
- Dress designer
- Embroidery designer
- Fabric designer—351
- Fashion adviser

- Fashion consultant, exc. selling
- Fashion coordinator
- Fashion designer
- Fashion director—D,E,630,631
- Fixture designer

- Flag decorator—(742)
- Floral decorator—(681)
- Floral designer—(681)
- Florist—OWN 681
- Florist designer—(681)

- Florist's decorator—(681)
- Flower arranger—(681)
- Fur designer—(151)
- Fur finisher, tailor
- Fur remodeler—(771)

- Fur stylist—(151)
- Fur tailor—(151)
- Furniture arranger—D,E,F,580-691
- Furniture designer—(242)
- Furrier—PR 630,771

- Graphic designer
- Hat designer—(151)
- Industrial designer—(732)
- Interior decorator, decorating or designing—D,E,F,580-691,732

- Interior designer
- Jewelry designer
- Kitchen designer
- Manager
  - Display—460-462

  - Display department—D,E,F,580-691
- Millinery designer
- Miniature-set builder—800
- Miniature-set designer—800
- Model dresser—D,E,F,582,592,630-662,672-691

Ornamental metalwork designer
Orthopedic designer —(372)
Package designer
Pottery-decoration designer —(261)
Rug designer —(141)

Salesperson
  Floral designer
Set decorator —440,800
Set designer
Shell-craft designer —391

Showcase trimmer —D,E,F,580-691
Sign designer
Silver designer —391
Spray maker —681
Stage-scenery designer —(800)

Stage-set designer —(800)
Stained-glass-window designer —(250)
Style advisor
Stylist —Exc. 772
Supervisor

  Fashion
Textile designer
Tile designer —(252)
Toy designer —(390)
Trimmer, n. s. —Window trimming service 742

Window decorator
Window-display man
Window draper
Window dresser
Window trimmer

186 Musicians and composers

Accompanist —(800)
Arranger, music —892
Band director —Exc. L,M
Band leader —(800)
Band master —(800)

Bell ringer
Bugler —(800)
Bull-fiddle player —(800)
Calliope player —(802)
Cantor —880

Cellist —(800)
Choir director —Exc. L,M
Choir leader —(880)
Choir singer —(880)
Choirmaster —(880)

Chorister —(880)
Chorus master —(800)
Church organist —880
Composer, music —892
Concert artist —(800)

Concert pianist —(800)
Concert singer —(800)
Copyist, music —172
Copyist, n.s. —161
Cornetist —(800)

Cue selector —440
Director of music —Exc. L,M
Drummer —800
Free-lance musician —800
Guitar player —(800)

Harpist —(800)
Instrumentalist —(800)
Maestro —(800)
Manager
  Music —440

Minister of music —Church 880
Music adapter —(892)
Music arranger —(892)
Music composer —(892)
Music copyist —C,172

Music director —Exc. L,M,860,861
Music writer —(892)
Musician —(800)
Opera singer —(800)
Orchestra conductor —(800)

Orchestra director —800
Orchestra leader —(800)
Orchestrator —(892)
Organist
Pianist

Piano player
Recording artist —800
Singer (vocalist) —800
Soloist —(800)
Song writer —(892)

Supervisor
  Music —Exc. L,M,860,861
Trombonist —(800)
Trumpeter —(800)
Violinist —(800)

Vocal artist —(800)
Vocalist —(800)

187 Actors and directors

Actor —(800)
Actress —(800)
Casting director —440,800
Continuity director —440
Director —440,800
Drama director —(800)

Dramatic coach —Exc. L,M
Dramatic director —(800)
Dramatic reader —(800)
Elocutionist —(800)
Extra —800

Extra girl —800
Extra man —800
Impresario —800
Manager
  Program —440

Minstrel —(800)
Monologist —(800)
Motion-picture actor —(800)
Motion-picture narrator —(800)
Moving-picture producer —800

Narrator
Pageants director —(800)
Producer —440,800
Producer-director —440
Production director —440,800

Production superintendent —440
Program arranger —440
Program director —440
Program man —440
Radio producer —440

Reader —440,800
Soubrette —(800)
Story teller —(800)
Supervisor
  Production, n. s. —440
  Program —440
Technical director —800
Television actor —(440)
Theatrical performer —(800)
Theatrical trouper —(800)

Vaudeville actor —(800)

188 Painters, sculptors, craft-artists, and artist print-makers

Art restorer —(892)
Art-statue maker
Artist —(892)
Cartoonist —(892)
Catalogue illustrator

Ceramic artist
China painter
Color artist —(892)
Commercial artist —(742)
Concrete sculptor

Crayon painter —(892)
Editorial cartoonist
Etcher, n. s. —892
Fashion artist
Fashion illustrator

Free-lance artist —892
Free-lance commercial artist —742
Fresco artist
Glass artist —(250)
Graphic artist

Histological illustrator
Ice sculptor
Illustrator —(892)
Landscape painter —(892)
Layout and paste-up —172
Layout artist —D,622,721,892
Layout man, n. s. —721
Medical artist

Medical illustrator
Memorial designer
Model-set artist —800
Mural painter —(892)
Newspaper illustrator —(C)

Oil painter —(892)
Painter, landscape
Painter, neckties
Painter, statuary
Paintings restorer —(892)

Pattern illustrator
Picture painter —(892)
Portrait painter —(892)
Printmaker
Reproduction artist

Scene painter
Scenic artist
Scientific artist
Scientific illustrator
Sculptor —(892)

Sports cartoonist
Stained-glass artist —(250)
Stained-glass painter —(250)
Statue maker —892
Visualizer

189 Photographers

Aerial photographer —(742)
Biological photographer
Camera girl
Cameraman —Exc. 440
Cinematographer —800 exc. theater

Color photographer —791
Commercial photographer —(742)
Marine photographer
Medical photographer —(840)
Motion-picture cameraman —(800)

Motion-picture photographer —(800)
Movie-shot cameraman
News photographer —(C)
News-reel cameraman
Operator

  With class of worker exc. Own —Photograph studio 791
Owner —Photograph studio 791
Photo-finish man —802
Photograph maker

Photographer, n. s. —(791)
Photojournalist
Scientific photographer
Street photographer —791
Television cameraman —440

Video camera man —440

193 Dancers

Acrobatic dancer —(800)
Ballet dancer —(800)
Choreographer
Chorus boy —(800)
Chorus girl —(800)

Chorus man —(800)
Dance director —(802)
Dancer —(800)
Dancing master —800,802
Discotheque dancer
Eccentric dancer —(800)
Go-go girl —(802)
Line boy —800

Line girl —800
Precision dancer —(802)
Professional dancer —(800)
Soft-shoe dancer —(800)
Song-and-dance man —(800)

Square-dance caller —(802)
Strip teaser
Stripper, n. s. —800
Tap dancer —(800)

194 Artists, performers, and related workers, n.e.c.

Acrobat —(802)
Advertising-layout man —Mfg. exc. C,172
Aerialist —(802)
Air-brush artist
Amusement park entertainer

Animal trainer
Animator —800
Aquatic performer
Architectural modeler —(882)
Art appraiser

Art worker —(892)
Astrologer —(802)
Autographer —Sheet music 172
Bareback rider —(802)
Baton twirler —(800)

Ben-day artist —C,172
Card painter —172
Censor
Circus performer —802
Circus rider —802

Clairvoyant —802
Clown —(802)
Colorer, n. s. —172,892
Colorist, n. s. —791,892
Comedian —(800)

Comic —(800)
Continuity clerk —800
Contortionist —(802)
Cowboy —802
Craniologist

Crossword-puzzle maker —172
Decorator, mannequin —391
Dog handler —(802)
Dog trainer —(802)
Elephant tamer —Circus 802

Engrosser
Entertainer —(800)
Equestrian —(802)
Equestrienne —(802)
Fortune teller —(802)

Freak —(802)
Furniture reproducer
Graphologist —(802)
Horse trainer —802
Horseman —802

Hypnotist —(800)
Impersonator —(800)
Inker and opaquer
Juggler —(800)
Lecturer —(892)

Lion trainer
Magician —(800)

Manager
  Stage —(800)
Manugrapher
Marionette man —(800)
Medium —(802)

Mental telepathist —(802)
Mesmerist —(800)
Metaphysician
Metaphysicist
Mind reader —(802)

Model maker, n. s. —261,882,891,892
Modeler —262,891,892
Music autographer —172
Music grapher
Numerologist —(802)

Orator —(892)
Organ grinder —(802)
Outrider —Race track 802

Painter, animated cartoons
Palmist —(802)

Penman —802
Performer —(802)
Phrenologist —(802)
Picture copyist —(892)
Prestidigitator —(800)

Professional caster —Sport fishing 802
Professional entertainer —(800)
Psychic reader —(802)
Puppet master —(800)
Puppeteer —(800)

Ring conductor
Ringmaster —802
Rodeo performer
Rodeo rider —802
Rope walker —(802)

Script girl —800
Seeing-eye-dog trainer
Show-dog trainer —(802)
Show girl —(800)
Show-horse driver

Showman —(800)
Snake charmer —(802)
Spiritualist —(802)
Sports announcer —Exc. 440
Stunt man —(800)

Stunt performer
Supervisor
  Art —892
Tattoo artist —791
Tattooer —791

Teacher
  Seeing-eye dog
Trapeze performer —(802)
Trick rodeo rider —802
Tumbler —802

Variety man —800
Variety performer —(800)
Ventriloquist —(800)
Wire walker —(802)

198 Announcers

Announcer —440
Broadcaster —440
Commercial announcer —440
Disc jockey —440
Master of ceremonies —(800)

Newscaster —440
Radio announcer —(440)
Radio artist —(440)
Radio performer —(440)
Radio sportscaster —440

Sports announcer —440
Sportscaster —440
Television announcer —(440)

APPENDIX B: STATES INCLUDED IN CENSUS REGIONS AND DIVISIONS

The states included in each of the four regions and nine divisions identified by the Census Bureau are:

Northeast Region

New England Division

Connecticut
Maine
Massachusetts
New Hampshire
Rhode Island
Vermont

Middle Atlantic Division

New Jersey
New York
Pennsylvania

Midwest Region

East North Central Division

Illinois
Indiana
Michigan
Ohio
Wisconsin

West North Central Division

Iowa
Kansas
Minnesota
Missouri
Nebraska
North Dakota
South Dakota

South Region

East South Central Division

Alabama
Kentucky
Mississippi
Tennessee

West South Central Division

Arkansas
Louisiana
Oklahoma
Texas

South Atlantic Division

Delaware
District of Columbia
Florida
Georgia
Maryland
North Carolina
South Carolina
Virginia
West Virginia

West Region

Mountain Division

Arizona
Colorado
Idaho
Montana
Nevada
New Mexico
Utah
Wyoming

Pacific Division

Alaska
California
Hawaii
Oregon
Washington

APPENDIX C: RACE/ETHNICITY CLASSIFICATION IN THE CENSUS

The concepts of race and ethnicity as used by the Census Bureau reflect self-identification by respondents.[1] Persons in the 1980 census were asked to designate their race as one of the following categories:

White
Black or Negro
Japanese
Chinese
Filipino
Korean
Vietnamese
Indian (Amer.) - print tribe __________
Asian Indian
Hawaiian
Guamanian
Samoan
Eskimo
Aleut
Other - specify _______________________

Persons were also asked to respond to a question on Hispanic origin as follows:

No (not Spanish/Hispanic)
Yes, Mexican, Mexican-Amer., Chicano
Yes, Puerto Rican
Yes, Cuban
Yes, other Spanish/Hispanic

For tabulation purposes, persons were classified into one of five race categories: white; black; American Indian, Eskimo, and Aleut; Asian and Pacific Islander; and other race, not elsewhere classified. Each category included persons who checked off one of the appropriate categories or who gave an appropriate write-in response. Persons were also classified as of Hispanic origin or not of Hispanic origin.

Persons of Hispanic origin could be of any race, and many of them classified themselves in the "other" category. Unlike the practice in the 1970 census, the Census Bureau did not reclassify such respondents in the 1980 census as white, but left them classified as other race.

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[1] The material in this appendix is drawn largely from U.S. Bureau of the Census, Census of Population and Housing, 1980: Public-Use Microdata Samples--Technical Documentation (Washington, D.C., 1983), Appendix K, Glossary.

The tabulations for artists in this report are based on a combined race/ethnic origin variable that includes mutually exclusive and exhaustive categories. The categories are: white (non-Hispanic); black (non-Hispanic); other race (non-Hispanic), including Asian and Pacific Islander, Native American, and all other; and Hispanic. Tabulations in published Census Bureau reports vary: a few use a combined race/Hispanic origin classification; most provide separate tabulations for race and Hispanic origin categories that total more than 100 percent of the population. Most of the available tabulations for black professionals and all workers that were needed for this report included black Hispanics as well as black non-Hispanics. However, the former represented a small fraction of total blacks--about 1 percent. In contrast, Hispanics accounted for 50 percent of all other races (including Asian and Pacific Islander, Native American, and other) in most of the needed tabulations, and hence tabulations were not provided for other race professionals or all workers in this report.